

# QUEENSLAND THEATRE

Company

CREATION OF THE NEW BILLE BROWN  
THEATRE ANOTHER 20 YEAR HIGH IN  
SEASON TICKET HOLDERS MULTIPLE  
SOLD OUT SHOWS 4 WORLD PREMIERES  
(ONE IN REGIONAL QUEENSLAND)  
HIGHEST SELLING NEW AUSTRALIAN  
PLAY IN 50 YEARS - NEARER THE GODS  
25% QUEENSLAND STORIES - 50%  
QUEENSLAND EXCLUSIVES 6 NEW  
AUSTRALIAN STORIES GENDER PARITY  
OF WRITERS AND DIRECTORS MAJOR  
CAPITAL CAMPAIGN - 138% INCREASE  
IN DONATIONS QUEENSLAND WORKS IN  
SYDNEY AND MELBOURNE FESTIVALS  
LONDON SEASON FOR THE WIDER EARTH

for the year ended 31 December 2018

# ANNUAL REPORT 2018



*Image* Matthew Backer and Rhys Muldoon in *Nearer the Gods* *Photographer* Rob Maccoll

# Letter to Minister

28 February, 2019

The Honourable Leeanne Enoch MP  
Minister for Environment and the Great Barrier Reef  
Minister for Science  
Minister for the Arts  
1 William Street  
BRISBANE QLD 4000

Dear Minister

I am pleased to present the Annual Report 2018 and audited financial statements for Queensland Theatre Company.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009 and the Financial and Performance Management Standard 2009*, and
- the detailed requirements set out in the *Annual Report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found on page 102 of this Annual Report.

Yours sincerely

A handwritten signature in black ink, appearing to read 'E. Jameson', followed by a horizontal line.

**Ms Elizabeth Jameson**  
Chair  
Queensland Theatre Company

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# Introduction

## Vision

To lead from Queensland

## Mission

To create collective experiences that change lives

## Values

Living our values through a spirit of openness:

- Ambition
- Energy
- Generosity
- Inclusivity
- Integrity
- Audacity

## Goals

- To create theatre of the highest quality
- To reach as many people as possible
- To invest in talent and create pathways
- To manage a sustainable company
- To be a great place to work

## Artistic Vision

- Leading the country in nurturing new stories and new talent
- Combining the best of Queensland with the best of the rest of Australia
- Growing the Company's commitment to Aboriginal and Torres Strait Islander work, education and youth, and touring throughout Queensland
- A new identity with Queensland Theatre Company becoming Queensland Theatre and all productions coming under the one banner
- Optimally matching shows to venues

Through its actions and aligned values, Queensland Theatre acknowledges and supports the Queensland Government's public service values of placing customers first, turning ideas into action, unleashing potential, being courageous and empowering people.

## Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) is the state's flagship theatre company, established in 1970. It is the third-largest theatre company in Australia and a member of the group of 28 major Australian performing arts companies. For nearly 50 years, Queensland Theatre has been enriching the national cultural landscape by creating exceptional theatre experiences, on and off the stage. Each year the Company presents eight to ten mainstage productions in Brisbane as well as touring shows around Australia and the world.

Queensland Theatre is committed to providing services to all Queenslanders and has an extensive regional footprint, touring productions, working with schools to improve drama education and opportunities, and developing stories and works that reflect all of the state's diverse communities.

Inspiring young people to participate in theatre activities is a key focus of Queensland Theatre. The Company offers a comprehensive education program and a wide range of activities to help develop young people, including the Youth Ensembles and Theatre Residency Week.

Queensland Theatre invests in the theatre industry as a whole in Queensland, supporting artform development through commissions, creative developments, the Queensland Premier's Drama Award and professional development workshops. The Company also assists the small to medium sector and independent artists through the provision of mentoring, rehearsal and performance spaces and access to resources.

Queensland Theatre is a statutory body. Its existence, functions and powers are set out in the *Queensland Theatre Company Act 1970* (the Act). It is a body corporate, has perpetual succession, a common seal and can sue and be sued in its corporate name.

The Company's functions include:

- a. to promote and encourage the development and presentation of the arts of the theatre;
- b. to promote and encourage public interest and participation in the arts of the theatre;
- c. to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of drama and other arts of the theatre in all their expressions, forms and media;
- d. to produce, present and manage plays and other forms and types of theatre and entertainment in places determined by the theatre company;
- e. to establish and conduct schools, lectures, courses, seminars and other forms of education in drama and other arts of the theatre;
- f. to teach, train and instruct persons and promote education and research in drama and other arts of the theatre;
- g. to provide or assist to provide theatres and appurtenances of theatres;
- h. to encourage the involvement of persons resident in Queensland in the writing of plays and other aspects of the arts of the theatre;
- i. to perform the functions given to the theatre company under another Act;
- j. to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (i);
- k. to perform functions of the type to which paragraph (j) applies and which are given to the theatre company in writing by the Minister.

For performing its functions, the Company has all the powers of an individual and may, for example, enter into arrangements, agreements, contracts and deeds; acquire, hold, deal with and dispose of property; engage consultants; appoint agents and attorneys; charge, and fix terms, for goods, services, facilities and information supplied by it; and do anything else necessary or desirable to be done in performing its functions.

Queensland Theatre is based at 78 Montague Road in South Brisbane.





# Chair's Overview



Ms Elizabeth Jameson  
Chair

It gives me great pleasure to report that Queensland Theatre has enjoyed one of its strongest years on record, not only providing our community with outstanding theatre experiences but also creating a new and unique performance venue for Brisbane, the Bille Brown Theatre. We also welcomed our new Executive Director, Amanda Jolly, appointed to the role in April after serving as Deputy Executive Director and Acting Executive Director.

In 2018 we achieved exceptional box office results with seven of our eight shows surpassing targets. Our Season Ticket Holder numbers increased 6.6 percent over 2017, bringing this group of loyal and dedicated theatre-goers to levels not seen for over 20 years. We continued to tour work both nationally and internationally with our Torres Strait Islander show *My Name is Jimi* presented at both the Melbourne and Sydney Festivals (and also at the Northern Peninsula Area Cultural Festival in the Torres Strait). *The Wider Earth* had a season at the Sydney Festival and then opened at the Natural History Museum in London, for a five-month season. We are very grateful for the support of the Arts Queensland Arts Business Innovation Fund for making this possible.

A major milestone in our Company's history occurred in October with the opening of the Bille Brown Theatre. After nearly 50 years, we finally have our own 'home' theatre, a sophisticated and intimate new venue and a perfect environment for the development of new Australian stories. Designed by architects Conrad Gargett, the 351-seat theatre is Brisbane's first corner stage venue. I am delighted to report that the project ran on time and on budget, opening with David Williamson's new play *Nearer the Gods*, directed by our Artistic Director Sam Strong. Fittingly, *Nearer the Gods* became the highest-selling new Australian drama the Company has ever produced.

A project of this scale would not be possible without many dedicated partners and supporters, including the Queensland Government through both Arts Queensland and our landlord, the Department of Housing and Public Works. Funded by a combination of government support and our own reserves (specifically accumulated for this purpose), the new theatre was the impetus for us to launch our first capital campaign and I thank all our generous donors whose tremendous efforts raised over \$1.9 million, exceeding our campaign target. Many of our long-term Season Ticket Holders took the opportunity to dedicate a seat in the new theatre, and we have been inspired by their inscriptions describing their love of theatre and our Company.

I also take this opportunity to acknowledge our many other partners and supporters. Our valued core funding relationship with Arts Queensland and with the Australia Council enables us to leverage corporate and philanthropic relationships. In a first for our Company, we announced RACQ as Principal Partner, from the

start of 2019. We have already collaborated with RACQ through the \$20 Ticket Program for new theatre-goers and look forward to working together in the years to come. Long-term partnerships with sponsors Griffith University, Energex/Ergon Energy as part of the Energy Queensland Group, Brisbane Airport Corporation, Ord Minnett, Philip Bacon Galleries, Board Matters, BDO and ALS Limited, among others, continued in 2018. We also thank our philanthropic partners Tim Fairfax Family Foundation, the John T Reid Charitable Trusts, the Copyright Agency Cultural Fund and the Doug Hall Foundation.

2018 was another year of strong financial results for Queensland Theatre. Excluding the impact of our one-off grants and donations relating to the new Bille Brown Theatre, the Company has achieved an operating surplus from its 2018 season and program of \$59,069. However, given our exceptional capital campaign and grant-funding outlined earlier, this year we report an overall surplus of over \$2.6m. The income from grants and fundraising for the Bille Brown Theatre redevelopment has been recognised fully in this surplus in accordance with prescribed accounting requirements, and \$5 million in leasehold assets relating to the new Bille Brown Theatre capitalised during the year. This will impact surpluses in future financial years as the assets are amortised over their estimated useful lives. The Board is committed to maintaining a balanced annual operational budget and ensuring the growth of financial reserves into the future.

Finally, the board acknowledges the efforts of our leadership team of Sam Strong as Artistic Director and Amanda Jolly as Executive Director, and all of the capable Queensland Theatre staff. As we approach our fiftieth anniversary in 2019 – 2020 the Board is confident that the Company is in a strong position to provide many more years of life-changing theatre.

A handwritten signature in black ink, appearing to read 'E. Jameson'.

# Directors' Overview



**Sam Strong**  
Artistic Director



**Amanda Jolly**  
Executive Director

It is no exaggeration to say that 2018 was one of the most successful years in Queensland Theatre's illustrious 48-year history. We reached record numbers of people, created a legacy through the new stories we produced, and took the work of Queensland artists around Australia and the world like never before. It was also a year in which we deepened the ties to our community, enabling us to deliver a major infrastructure project: the transformed Bille Brown Theatre.

Creating the Bille Brown Theatre was a once-in-a-lifetime experience for our Company. It is rare to have the opportunity to build a theatre from the ground up and it has been immensely satisfying to put artists from all disciplines together with our architects and other industry professionals to come up with the ideal design. The new theatre creates the intimate experience that contemporary audiences crave and facilitates the transfer of our work to comparable spaces around the country. We could not have done this without the support of the Queensland Government and our many generous donors, and we are immensely grateful. The transformational impact of having our own home theatre will be felt for generations to come.

We broke many company records in 2017 and we are proud to report that the trend continued in 2018. In 2017, the increase in Season Ticket Holders for Sam Strong's first season as Artistic Director made us the fastest-growing theatre company in Australia. In 2018, our Season Ticket Holder numbers grew again, exceeding 2017 levels by 6.6 percent. We also exceeded our 2017 Brisbane audience numbers, to achieve the highest Brisbane audience in ten years. This was on the basis of an eight-play season, compared to nine plays in 2017.

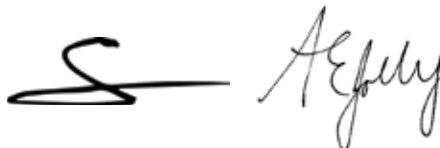
This critically and commercially successful 2018 season included four world premieres (*The Longest Minute*, *Good Muslim Boy*, *Nearer the Gods and Hedda*) and six new Australian stories overall. Moreover, 25 percent of the season featured a Queensland story (*The Longest Minute* and *Hedda*). Once again we set the standard for our industry with our commitment to gender parity of writers and directors.

Our commitment to representing the reality of contemporary Australian society was again evident, both in the stories presented and the casting of all our plays. The year opened with *Black is the New White*, a new play by Nakkiah Lui, and directed by Queensland Theatre's former Associate Artistic Director, Paige Rattray. Aboriginal experience in Australia was again explored in *The Longest Minute* and *Jasper Jones*, while *Good Muslim Boy* (a co-production with Melbourne's Malthouse Theatre) saw Osama Sami tell the story of a first generation Muslim family.

We are especially proud of the role we have played in promoting Queensland artists and independent companies to the rest of Australia and the world. After years of development it was especially gratifying to see *My Name is Jimi* by Dimple Bani, Jimi Bani and co-created with Jason Klarwein, wow the Sydney and Melbourne Festivals. *The Wider Earth*, a Dead Puppet Society and Queensland Theatre co-production, opened to great acclaim in a purpose-built theatre beside the Charles Darwin Centre at the Natural History Museum in London. Closer to home, we continued our connections with regional Queensland, co-producing *The Longest Minute* with JUTE Theatre Company and independent company debate productions, and opening this production in Cairns before touring it to Townsville, Brisbane and Rockhampton.

Artist career pathways at all stages, from young artists through to industry professionals, were at the heart of our activities. Ninety-five aspiring young actors participated in our audition-only Youth Ensembles, Vilma Mattila completed her year as Resident Designer and will design two mainstage productions in 2019, and 303 employment opportunities were offered to contract artists and industry professionals in the development and presentation of our work. As a member of the Confederation of Australian State Theatres (CAST) we also occupied a leadership role in the development of policies and best-practice procedures to ensure the safety and wellbeing of our workforce.

Extraordinary results are not possible without extraordinary efforts and we wish to thank everyone who made 2018 a success: from Elizabeth and the tirelessly passionate Queensland Theatre Board to our generous and invested Government partners, private and corporate supporters, and to all of the artists who graced the Company with their talents. A special thank you must go to all Queensland Theatre staff, whose dedication and skill meant that we were able to deliver not just our usual full program of activities but Australia's newest theatre as well. Bravo.



# Highlights and Achievements

## Queensland Theatre's highest selling new Australian play

David Williamson's new play *Nearer the Gods*, directed by Artistic Director Sam Strong, opened the new Bille Brown Theatre to national critical acclaim, for both the work and the venue. *Nearer the Gods* is the highest-selling new Australian work in the Company's history.

## Record audiences

In 2018, Season Ticket Holder numbers increased by 6.6 percent, reaching a 20-year high. We also enjoyed multiple sold out shows, with our Brisbane season exceeding 2017 levels despite a smaller season (eight plays in 2018, nine plays in 2017).

## Leading the country in the creation of new plays

In 2018 we presented six new Australian stories, including four world premieres, with one developed and staged in Cairns in partnership with JUTE Theatre Company and debase productions. Twenty-five percent of our plays were Queensland stories and 50 percent of our plays were exclusive to our state.

## Creation of the new Bille Brown Theatre

Queensland Theatre has created a new, state-of-the-art performance venue for Brisbane, complete with a corner stage, 351 seats and a sophisticated new bar and foyer. The Company's first ever capital campaign was launched for the project, which exceeded its \$1.5 million target by \$400k and represented a 158 percent increase in individual donations.

## National industry leadership

Queensland Theatre's nation-leading commitment to gender parity of writers and directors continued in 2018. In addition, Culturally and Linguistically Diverse (CALD) and Aboriginal and Torres Strait Islander (ATSI) artists represented 34 percent of the casting, 30 percent of playwrights and 11 percent of creatives for Queensland Theatre productions in 2018. The Company was also a leading national voice in the effort to make the workplace free from sexual harassment and bullying.

## Australia's leading Education and Youth Programs

Queensland Theatre has the largest Education and Youth Program of any state theatre company in Australia. In 2018, more than 12,734 young people participated, a 32 percent increase over 2017 levels, including 95 Youth Ensemble members, 1,289 regional students and 382 schools.

## International and national presentations

Queensland Theatre's Torres Strait Islander work *My Name is Jimi* was presented at both the Melbourne and Sydney Festivals whilst *The Wider Earth* (a co-production with independent Queensland company, Dead Puppet Society) was part of the Sydney Festival and has enjoyed a five-month season at the Natural History Museum in London, UK.

## Supporting the Queensland industry

More than 18,400 hours of paid work was provided to actors across the mainstage season in 2018, and over 2,100 hours for artists working on the creative development of new stories. In addition, despite our venue being unavailable for much of the year due to renovations, 120 independent artists from more than 14 companies developed their work at Queensland Theatre.



## Company review

**‘The country’s fastest-growing theatre company.’**

— The Sydney Morning Herald

**‘Queensland Theatre leads the nation ... putting Sydney and Melbourne’s best in the shade.’**

— The Courier Mail

**‘Raises the bar for the other state theatre companies.’**

— Daily Review

**‘Leading from the stage, Artistic Director Sam Strong unveiled the season to a capacity crowd, as the company’s current season experiences a record-breaking artistic and commercial wave of success.’**

— XS Entertainment

**‘Queensland Theatre is going from strength to strength under the artistic direction of Sam Strong.’**

— Limelight

**‘Sam Strong ... has stamped his authority on the company with a strong program.’**

— The Courier Mail

**‘Queensland Theatre’s 2018 season includes four world premieres, six Queensland stories and again has gender parity for writers and directors.’**

— Culture Box

**‘There’s so much to be excited about in the new season of Queensland Theatre shows for 2018 ... Queensland’s best acting talent and thrilling co-productions.’**

— Weekend Notes

**‘Eight extraordinary shows, six new Australian stories and four world premieres headline Queensland Theatre’s 2018 Season.’**

— Scenestr

**‘The new season follows a record-breaking year for the company in 2017. The first season under Strong’s directorship achieved the highest single ticket sales ever for the company and a 20-year high for Season Ticket Holders.’**

— The Daily Review

**‘Another triumph ... Another five star review. Queensland Theatre cannot put a foot wrong.’**

— Faces of BNE





## Bille Brown Theatre

### SPECIFICATIONS

- 351 fixed seats, in 11 rows
- Corner stage configuration
- State-of-the-art acoustics
- Upper and lower entry points to the theatre
- Lift to second floor
- Two new dressing rooms under seating banks
- Second floor deck overlooking the courtyard
- Tension wire net for safe and efficient installation of technical equipment
- New bar and renovated foyer spaces
- New greenroom for actors and staff
- Upgraded building services (new air conditioning, improved electrical services and additional flood mitigation)
- Increased production resource storage

### TEAM

- Architects and Project Management: Conrad Gargett
- Builder: Hutchinson Builders
- Services Engineers: Norman Disney Young
- Structural Engineers: Bligh Tanner
- Quantity Surveyor: Aquenta
- Acoustic Consultant: James Heddle
- Certifier: Mackie Construction Consultants



## FUNDING

- Total project cost: \$5.5 million
- Arts Queensland Arts Infrastructure Fund: \$2 million
- Queensland Theatre: \$2 million
- Private donors: \$1.5 million

### Landlord contribution (over and above project cost)

- Department of Housing and Public Works: \$1.7 million

## HIGHLIGHTS

- Australia's newest theatre
- Queensland Theatre's first home venue
- Brisbane's first corner stage venue
- Ideal space for contemporary theatre and audiences
- Facilitates interstate exchange to similar venues
- Project completed on time and within budget
- Exceeded \$1.5million fundraising target
- Enables the Company to achieve its vision for 2020 and beyond

*Images* Bille Brown Theatre *Photographer* Christopher Frederick Jones

# Background

## Government objectives

Queensland Theatre contributes to the Queensland Government's objectives for the community by:

### CREATING JOBS AND A DIVERSE ECONOMY

- Leading the nation in career pathways for artists and arts professionals
- Creating pathways for small to medium and independent companies and artists
- Growing cultural tourism through Queensland exclusives, partnerships and initiatives
- Improving physical infrastructure and maximizing venue utilisation

### DELIVERING QUALITY FRONTLINE SERVICES

- Delivering the highest quality theatrical experiences to existing and new audiences in Brisbane and Regional Queensland
- Engaging young people in Brisbane and Regional Queensland through our Education and Youth programs

### BUILDING SAFE, CARING AND CONNECTED COMMUNITIES

- Growing our successful programs in Aboriginal and Torres Strait Islander theatre, regional touring, community engagement and education and youth.
- Logan Youth Ensemble which promotes social cohesion and inclusivity

## Object and guiding principles

In performing its functions, Queensland Theatre must have regard to the object of, and guiding principles for, the Act. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles behind the achievement of this object are:

- a. leadership and excellence should be provided in the arts of the theatre;
- b. there should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- c. respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- d. children and young people should be supported in their appreciation of, and involvement in, the arts of the theatre;
- e. diverse audiences should be developed;
- f. capabilities for lifelong learning about the arts of the theatre should be developed;
- g. opportunities should be supported and enhanced for international collaboration and for cultural exports, especially to the Asia-Pacific region;
- h. content relevant to Queensland should be promoted and presented.

## Strategic plan 2018-2021

Queensland Theatre's Strategic Plan 2018-2021 set out the following strategic goals:

1. To create theatre of the highest quality
2. To reach as many people as possible
3. To invest in talent and create pathways
4. To manage a sustainable company
5. To be a great place to work

## Operational plan 2018

Queensland Theatre's Operational Plan 2018 was based on its Strategic Plan 2018-2021.

### GOALS/STRATEGIES

To create theatre experiences of the highest quality:

- Offer diverse programming
- Develop a vibrant artistic culture
- Grow Aboriginal and Torres Strait Islander Programs
- Grow international relationships

To reach as many people as possible:

- Attract and retain a wider audience
- Increase audience accessibility
- Broaden the Company's geographic reach
- Grow the Company's digital footprint

To invest in talent and create pathways:

- Support a vibrant and diverse local performing arts sector
- Provide professional development opportunities for artists and arts workers
- Provide education and youth programs
- Engage with regional artists, companies and under-served communities

To manage a sustainable company:

- Highlight the value of our Company to existing and potential partners
- Strong governance and management capabilities
- Increasing income through revenue streams and new initiatives
- Ensuring strong expenditure controls
- Improve environmentally sustainable practices

To be a great place to work:

- Create a positive work environment
- Enhance Queensland Theatre building infrastructure

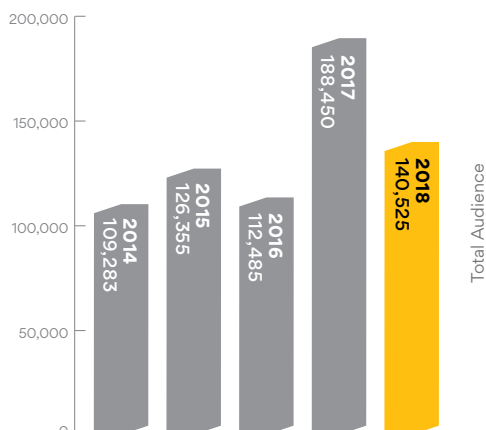
The Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.



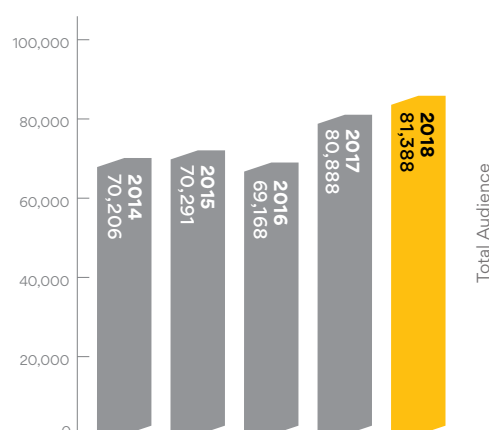
# Outcomes - Strategic Objectives

## Summary of Key Outcomes

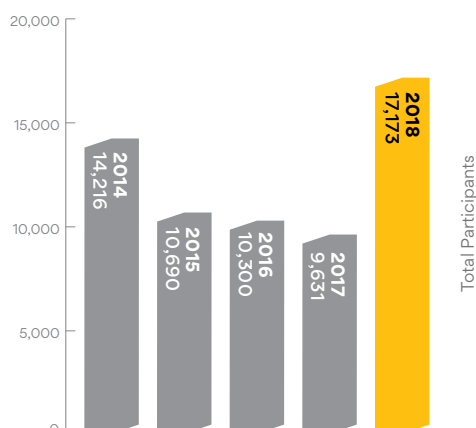
Graph 1:  
PERFORMANCE - MAINSTAGE, TOURING,  
CO-PRODUCTION, AND EDUCATION PRODUCTIONS



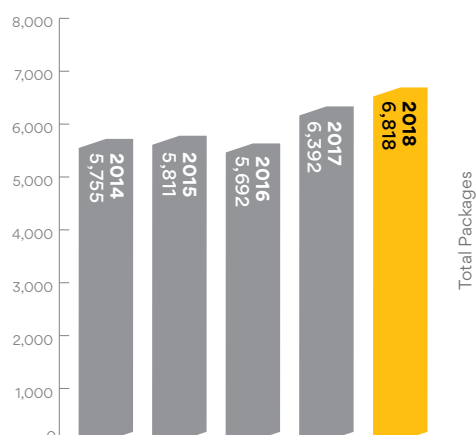
Graph 2:  
PERFORMANCE - BRISBANE MAINSTAGE



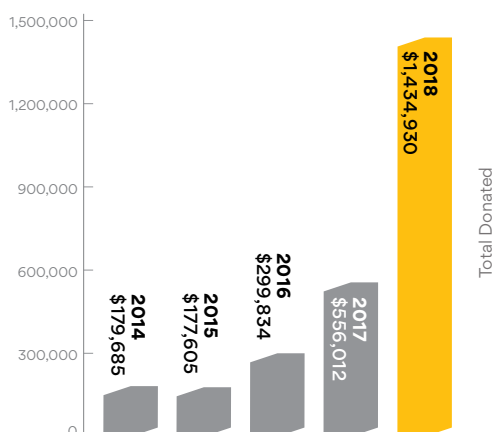
Graph 3:  
UNDER 30S, YOUTH & SCHOOL PARTICIPATION



Graph 4:  
SEASON TICKET HOLDERS



Graph 5:  
PHILANTHROPIC INCOME - INDIVIDUAL DONORS



### Notes:

- Graph 1: (This figure includes all performances by Queensland Theatre in 2018: mainstage, touring, co-productions and education productions): Audience numbers were higher in 2017 due to the national tour of *Ladies in Black*, and the higher number of co-productions
- Graph 2: Brisbane Mainstage audiences increased over 2017 levels despite a smaller, eight play season.
- Graph 3: (Under 30s, Youth & School Participation): There was a 99 percent increase in participation by young people (under 30), 32 percent of this in the Education and Youth Programs for high school students.
- Graph 4: (Season Ticket Holders): There was a 6.6 percent increase in Season Ticket Holders in 2018 representing a 20-year high.
- Graph 5: (Philanthropic Income): The 158 percent increase in 2018 is attributable to the capital campaign for the Bille Brown Theatre.



## Key Measures

GOALS/Strategies	KPI	2018 Actual	2018 Target
<b>To CREATE experiences of the highest quality</b>			
Offer diverse programming	<i>Number of new productions</i>	6 <sup>1</sup>	8
Develop a vibrant artistic culture	<i>Number of Artistic residencies, commissions and creative developments</i>	21	3
Grow Aboriginal and Torres Strait Islander Programs	<i>Number of Aboriginal and Torres Strait Islander productions</i>	2 <sup>2</sup>	3
Grow international relationships	<i>Number of international relationships</i>	2	2
<b>To REACH as many people as possible</b>			
Attract and retain a wider audience	<i>Audience numbers</i>	81,388 <sup>3</sup>	72,000
Increase audience accessibility	<i>Accessible tickets sold (youth, \$20 tickets, industry season tickets)</i>	10,558 <sup>4</sup>	9,500
Broaden the company's geographic reach	<i>Tours and interstate co-productions</i>	3	3
Grow the company's digital footprint	<i>Social media followers</i>	14% growth	10% growth
<b>To INVEST in talent and create pathways</b>			
Support a vibrant and diverse local performing arts sector	<i>Partnerships with S2M and independent companies</i>	4 <sup>5</sup>	3
Provide professional development opportunities for artists and arts workers	<i>Number of placements</i>	13	12
Provide education and youth programs	<i>Contact hours in education program</i>	2,562 <sup>6</sup>	800
Engage with regional artists, companies and under-served communities	<i>Attendees/participants at regional residences, tours and workshops</i>	3,821 <sup>7</sup>	10,000
<b>To MANAGE a sustainable company</b>			
Highlight the value of our company to existing and potential partners	<i>Additional government and private sector partnerships (&gt;\$5k)</i>	11 <sup>8</sup>	10
Strong governance and management capabilities	<i>Maintain minimum reserves of 20% as required under the Tripartite funding agreement</i>	64% <sup>9</sup>	>20%
Increasing income through existing revenue streams and new initiatives	<i>Venue hire and bar sales</i>	\$129K <sup>10</sup>	\$80k
Ensuring strong expenditure controls	<i>Positive working capital</i>	1.3:1	1:1
Improve environmentally sustainable practices	<i>Reduction in power costs</i>	\$2,707 <sup>11</sup>	\$18,000
<b>To BE a great place to work</b>			
Create a positive work environment	<i>Annual performance reviews of Board members and staff</i>	90%	90%
Enhance Queensland Theatre building infrastructure	<i>Building improvements</i>	BBT upgrade completed	BBT opens

1. The 2018 season included two buy-ins, *Black is the New White* (directed by Queensland Theatre's Associate Artistic Director Paige Rattray) and *Jasper Jones* (directed by Queensland Theatre's Artistic Director, Sam Strong), both new Australian works but not produced by Queensland Theatre.
2. *Black is the New White* and *The Longest Minute* were the two ATSI productions in 2018. In addition, *Jasper Jones* featured an Aboriginal protagonist and dealt with many themes relevant to the ATSI experience in Australia today.
3. This figure refers to Brisbane mainstage audiences, which continued to grow in 2018, despite a smaller season. Total audience of 133,349 is made up of Brisbane mainstage (81,388), touring (regional, interstate and international – 49,803) and education and youth performances (2,158).
4. RACQ \$20 tickets, Artist and Auslan Season Tickets (8 shows for \$88), accessibly priced tickets for youth, student, group and charity organisation as well as offers for new attendees.
5. Partnerships with JUTE Theatre Company, debase productions, Dancenorth and Dead Puppet Society.
6. The Scene Project increased in participation from 53 in 2017 to 62 schools in 2018, increasing contact hours in the education program.
7. The target of 10,000 for 2018 was based on a more extensive tour of regional Queensland that did not eventuate. Company resources are increasingly focusing on developing and premiering work in regional Queensland eg. *The Longest Minute* in 2018.
8. Eleven additional major partnerships as a result of the capital campaign.
9. Reserves reduced over 2017 levels as a result of major capital works, the renovation of the Bille Brown Theatre.
10. Decrease in 2018 due to closure of the Bille Brown Studio and Diane Cilento Studio for renovation.
11. Power costs reduced slightly in 2018, but this is unlikely to continue in 2019 due to the increased use of the Bille Brown Theatre and electricity pricing.

# GOAL ONE

## To Create Theatre of the Highest Quality

- Offer diverse programming
- Develop a vibrant artistic culture
- Grow Aboriginal and Torres Strait Islander Programs
- Grow international relationships

In 2018, Queensland Theatre presented a diverse mainstage program of eight plays in Brisbane to an audience of 81,388, an increase over 2017 levels despite a smaller season (eight mainstage works compared to nine in 2017). The program included four world premieres (*Good Muslim Boy*, *The Longest Minute*, *Nearer the Gods* and *Hedda*) and two Queensland stories (*The Longest Minute* and *Hedda*). Our Torres Strait Islander work *My Name is Jimi* was presented at the Sydney and Melbourne Festivals and *The Wider Earth* (a co-production with Dead Puppet Society) enjoyed a season in London, UK.





The year in review



‘If you want to see contemporary Australian society laid bare in the most hilarious way, book now for f#\$k’s sake’  
— The Herald Sun

**BLACK IS THE NEW WHITE**

By Nakkiah Lui  
Queensland Theatre presents a Sydney Theatre Company production



★★★★★  
‘...Their versatility and comic timing is astonishing’  
— Weekend Notes

**THE 39 STEPS**

Adapted by Patrick Barlow  
From the movie by Alfred Hitchcock and the novel by John Buchan  
Queensland Theatre, in association with State Theatre Company South Australia



‘And don’t we love the fact that something this daring and groundbreaking is happening here in Queensland.’  
— The Courier-Mail

**TWELFTH NIGHT**

By William Shakespeare  
Queensland Theatre, in association with Queensland Performing Arts Centre



★★★★★  
‘An exceptional performance was given by Chenoe Deemal’  
— ArtsHub

**THE LONGEST MINUTE**

By Robert Kronk and Nadine McDonald-Dowd  
Queensland Theatre, debase productions and JUTE Theatre Company co-production

Image (L-R): Shari Sebbens, *Black is the New White* Photographer Prudence Upton; Bryan Proberts, *The 39 Steps* Photographer Rob Maccoll; Kathryn McIntyre, Christen O’Leary, *Twelfth Night* Photographer Rob Maccoll; Chenoe Deemal, *The Longest Minute* Photographer Veronica Segrado





‘Funny and furious, moving and sad and wise, *Good Muslim Boy* is powerful autobiographical theatre’  
— The Age

## GOOD MUSLIM BOY

By Osamah Sami  
Adapted for the stage by Osamah Sami and Janice Muller  
A Queensland Theatre and Malthouse Theatre co-production



‘...a timeless tale that is only enhanced by every aspect of this stellar production’  
— Blue Curtains Brisbane

## JASPER JONES

Based on the novel by Craig Silvey and adapted by Kate Mulvany  
A Queensland Theatre restaging of the Melbourne Theatre Company production



‘For Queensland Theatre, this landmark event represents the dawn of an exciting new era. And as for the play itself, chalk it up alongside Brecht’s *Life of Galileo* as one of the greatest in the science-play genre. It’s that good’  
— The Australian

## NEARER THE GODS

By David Williamson



★★★★½  
Queensland Theatre are finishing their 2018 season with a bang’  
— Limelight Magazine

## HEDDA

A reimagining of Ibsen’s *Hedda Gabler* by Melissa Bubnic

*Image (L-R):* Osamah Sami, *Good Muslim Boy* **Photographer** Tim Grey; Nicholas Denton, Melanie Zanetti, *Jasper Jones* **Photographer** David Kelly; Hugh Parker, William McInnes, *Nearer the Gods* **Photographer** Jeff Busby; Danielle Cormack, Jason Klarwein, *Hedda* **Photographer** Dylan Evans

## Mainstage season



Photo: L-R Anthony Taufa, Vanessa Downing, Shari Sebbens, Geoff Morrell, Melodie Reynolds-Diarra and Tony Briggs. Photographer Prudence Upton.

# BLACK IS THE NEW WHITE

By Nakkiah Lui

Queensland Theatre presents a Sydney Theatre Company production

Number Of Performances	Total Attendance	Box Office Revenue
<b>19</b>	<b>10,489</b>	<b>\$505,414</b>

### Creatives

Nakkiah Lui .....	Playwright
Paige Rattray .....	Director
Renee Mulder .....	Designer
Ben Hughes .....	Lighting Designer
Steve Toulmin .....	Composer & Sound Designer
Charmian Gradwell .....	Voice & Text Coach
Todd Eichorn .....	Stage Manager
Vanessa Martin .....	Assistant Stage Manager

### Cast

Tony Briggs .....	Ray Gibson
Luke Carroll .....	Narrator
Vanessa Downing .....	Marie Smith
Geoff Morrell .....	Dennison Smith
Melodie Reynolds-Diarra .....	Joan Gibson
Shari Sebbens .....	Charlotte Gibson
Tom Stokes .....	Francis Smith
Miranda Tapsell .....	Rose Jones
Anthony Taufa .....	Sonny Jones

*Black is the New White* was originally commissioned by Sydney Theatre Company with the support of the Malcolm Robertson Foundation. Original production supported by the STC Donor Syndicate.

**SYDNEY  
THEATRE  
CO**



Australia  
Council  
for the Arts



Create NSW  
Arts, Screen & Culture

Production Sponsor



1 - 17 FEB

PLAYHOUSE, QPAC

‘... an entirely original Australian take on a genre, dealing with Australian issues about race and class, the sort of issues that should never be discussed over dinner, particularly Christmas dinner.’

**The Herald Sun**

‘*Black is the New White* is irreverent, blasphemous, wordy, loud, messy, non-PC – and very funny.’

‘Lui and Rattray use humour to engage our empathy. The family’s Christmas toast sums up this play’s simple but essential message: ‘Love our imperfections’.

**Stage Whispers**

‘... without doubt, the funniest new production I have seen in years..’

**Absolute Theatre**

‘Writing is clever and pacy, and Paige Rattray’s nimble direction allows for later tonal shifts to sneak up upon the audience. Indeed, it is superbly directed to exploit its frenetic pace.’

‘*Black is the New White* is a very clever, original show, which appropriately left its opening night audience raving about it being the funniest in recent memory.’

**Blue Curtains**





Photo: Hugh Parker. Photographer Rob Maccoll.

## THE 39 STEPS

Adapted by Patrick Barlow  
From the movie by Alfred Hitchcock and the novel by John Buchan  
Queensland Theatre, in association with  
State Theatre Company South Australia

Number Of Performances	Total Attendance	Box Office Revenue
<b>32</b>	<b>8,212</b>	<b>\$386,433</b>

### Creatives

Jon Halpin ..... Director  
Ailsa Paterson..... Designer  
David Murray..... Lighting Designer  
Stuart Day..... Composer/Sound Designer  
Chris Horsey..... Choreographer  
Helen Howard..... Dialect Coach  
Nasim Khosravi..... Directorial Observation  
Kat O'Halloran..... Stage Manager  
Tenneale Rogers..... Assistant Stage Manager

### Cast

Hugh Parker..... Richard Hannay  
Liz Buchanan..... Annabelle Schmidt/Margaret/Pamela  
Leon Cain..... Man 1  
Bryan Proberts ..... Man 2

'In the hands of lesser actors this could prove shambolic but, with the calibre of this cast, the result is controlled chaos and sublime silliness.'

### The Courier Mail

'★★★★★...Their versatility and comic timing is astonishing.'

### Weekend Notes

'Hilarious. Faultless. Five stars.'

'Straight up – this is the funniest play I've EVER seen.'

'More than anything it makes you laugh.'

### FacesOfBrisbane

'laugh-out-loud funny and strikingly staged'

### Absolute Theatre

**STATE  
THEATRE  
COMPANY**  
SOUTH AUSTRALIA

In association with State Theatre Company  
South Australia By arrangement with Edward  
Snape for Fiery Angel Limited

The original London production, directed by Maria Aitken, opened at Tricycle Theatre in Kilburn in August 2006 and transferred to Criterion Theatre in the West End on 14 September 2006. The original UK production was directed by Fiona Buffini. This production is licensed, and the films distributed, by ITV Global Entertainment Ltd.

Production Sponsor

**ORD MINNETT**

**10 FEB – 28 MAR**

**THE CREMORNE  
THEATRE, QPAC**



Photo: L-R Dominic Woodhead, Arun Roberts, Kurt Phelan, Jason Klarwein and Jessica Tovey. Photographer Rob Maccoll.

## TWELFTH NIGHT

By William Shakespeare  
Queensland Theatre, in association with  
Queensland Performing Arts Centre

Number Of Performances	Total Attendance	Box Office Revenue
<b>24</b>	<b>14,233</b>	<b>\$642,556</b>

### Creatives

Sam Strong.....	Director
Tim Finn .....	Composer
James Dobinson.....	Music Supervision/Orchestration and Arrangements
Tracy Grant Lord .....	Designer
Ben Hughes.....	Lighting Designer
Michael Waters .....	Sound Designer
Travis Dowling.....	Assistant Director
Vilma Mattila .....	Assistant Designer
NJ Price .....	Fight Choreography
Kurt Phelan .....	Additional Choreography
Bronte Larsson .....	Directorial Observation
Elizabeth Ward .....	Directorial Observation
Marnie McDonald .....	Stage Manager
Kat O'Halloran.....	Deputy Stage Manager
Ella Gordon.....	Assistant Stage Manager

### Cast

Liz Buchanan.....	Olivia
Sandro Colarelli .....	Feste
James Dobinson.....	Curio
Jason Klarwein.....	Duke Orsino
Kathryn McIntyre.....	Maria
Christen O'Leary.....	Malvolia
Kurt Phelan .....	Antonio/Valentine
Bryan Probets .....	Sir Toby Belch
Colin Smith.....	Sir Andrew Aguecheek
Kevin Spink .....	Sebastian
Jessica Tovey .....	Viola/Cesario

### Musicians

James Dobinson.....	Conductor/Keyboards
Alanna Ritchie.....	Drums/Percussion
Arun Roberts.....	Basses/Guitar
Dominic Woodhead.....	Guitars

'And don't we love the fact that something this daring and groundbreaking is happening here in Queensland.'

### The Courier-Mail

'Shakespeare would have been applauding in his grave. He would have loved Sam Strong...a well-deserved and triumphant standing ovation.'

### Absolute Theatre

'Strong's modern edge pays off beautifully, resulting in an enchanting experience where one feels as if you have danced on the tables and sung the ditties alongside the actors.'

### Miro Magazine

'I have never seen such a beautiful set in my entire life ... this production was seamless'

### Broadway World

'★★★★...an alchemical brew of popular music with a modern interpretation to create box office gold.'

### Limelight

Production Sponsor	In association with	<b>28 APR - 19 MAY</b>
 <b>Griffith</b> UNIVERSITY	 <b>Qpac</b> QUEENSLAND PERFORMING ARTS CENTRE	<b>PLAYHOUSE, QPAC</b>



Photo: L-R Mark Sheppard, David Terry, Chenoa Deemal, Jeremy Ambrum and Lafe Charlton. Photographer Veronica Segredo

## THE LONGEST MINUTE

By Robert Kronk and Nadine McDonald-Dowd  
Queensland Theatre, debase productions and  
JUTE Theatre Company co-production

Number Of Performances	Total Attendance	Box Office Revenue
<b>32</b>	<b>6,827</b>	<b>\$268,249</b>

### Creatives

Bridget Boyle ..... Director  
Simona Cosentini ..... Designer  
Simone Tesorieri ..... Designer  
Jason Glenwright ..... Lighting Designer  
Kim 'Busty Beatz' Bowers ..... Composer/Sound Designer  
Matt Erskine ..... Sound Consultant  
Peta Cooke ..... Assistant Director  
NJ Price ..... Fight Choreography  
Natasha Marich ..... Stage Manager  
Erin Handford ..... Assistant Stage Manager (rehearsals)

### Cast

Jeremy Ambrum ..... Laurie Wright/Ensemble  
Louise Brehmer ..... Margaret Wright/Ensemble  
Lafe Charlton ..... Uncle Gordon/Ensemble  
Chenoa Deemal ..... Jessica Wright  
Mark Sheppard ..... Frank Wright/Ensemble  
David Terry ..... Ensemble

Co-production with debase productions  
and JUTE Theatre Company



Townsville dates  
co-presented with Dancenorth



<b>Production Sponsor</b>  <small>Part of the Energy Queensland Group</small>	<b>26 MAY – 23 JUN</b>  <b>THE CREMORNE THEATRE, QPAC</b>
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An exceptional performance was  
given by Chenoa Deemal.'

### ArtsHub

'There are few plays where you could say honestly that anyone, theatre lover or not, rugby league fanatic or not, will enjoy it, but this refreshing and authentic homegrown story is one of those rare examples.'

### The Australian

'I loved every bit of it. The show rendered me speechless; my eyes were glued to the action on stage. Eighty-five minutes went by in a minute and I was left wanting more. It made me laugh, it made me cry, it made me reflect on the world around me; on humanity, on my family, on my dreams.'

### Broadway World Australia

'*The Longest Minute* will not only break your heart, but fill it with heart and soul (and side-splitting laughs).'

### Blue Curtains



Photo: L-R: Osamah Sami and Rodney Afif. Photographer Tim Grey.

## GOOD MUSLIM BOY

By Osamah Sami  
Adapted for the stage by Osamah Sami and Janice Muller  
A Queensland Theatre and Malthouse Theatre co-production

Number Of Performances	Total Attendance	Box Office Revenue
Venue: CREMORNE THEATRE, QPAC		
<b>19</b>	<b>6,453</b>	<b>\$299,707</b>
Venue: BECKETT THEATRE, MALTHOUSE THEATRE		
<b>26</b>	<b>5,416</b>	

### Creatives

Janice Muller..... Director  
Romanie Harper..... Designer  
Ben Hughes..... Lighting Designer  
Phil Slade ..... Composer/Sound Designer  
Belinda Gibson ..... Stage Manager

### Cast

Rodney Afif..... Man  
Nicole Nabout..... Woman  
Osamah Sami..... Osamah

A co-production with Malthouse Theatre

**MALTHOUSE  
THEATRE**

Production Supporter	12 JUL - 4 AUG
<b>GriffithReview</b>	<b>THE CREMORNE THEATRE, QPAC</b>

‘Funny and furious, moving and sad and wise, Good Muslim Boy is powerful autobiographical theatre.’  
**The Age**

‘This is a brilliantly constructed production and compellingly performed, filled with drama, laughter and perhaps a strange symmetry between worlds and people who at first seem so far apart.’

**Arts Hub**

‘It is a rare Australian play that can incorporate a Saddam Hussein joke and have the audience comfortably laughing along.’

**The Australian**

‘Top marks to Sami who delivers his text with humour and heart.’

**Stage Whispers**

‘A polished production that always feels like a testament to the relationship between a father and son.’

**Weekend Notes**



Photo: L-R: Hoa Xuande and Nicholas Denton. Photographer David Kelly.

## JASPER JONES

Based on the novel by Craig Silvey and adapted by Kate Mulvany.  
A Queensland Theatre restaging of the  
Melbourne Theatre Company production

Number Of Performances	Total Attendance	Box Office Revenue
<b>24</b>	<b>15,250</b>	<b>\$649,416</b>

### Creatives

Sam Strong.....	Director
Anna Cordingley.....	Designer
Matt Scott.....	Lighting Designer
Darrin Verhagen.....	Composer/Sound Designer
Nigel Poulton.....	Fight Choreography & Movement
Tanya Mitford.....	Original Choreography
Nerida Matthaiei.....	Brisbane Choreography
Jess Keepence.....	Stage Manager
Yanni Dubler.....	Assistant Stage Manager
Ella Gordon.....	Assistant Stage Manager

### Cast

Ian Bliss.....	Mr Wesley Bucktin/Warwick Trent
Shaka Cook.....	Jasper Jones
Nicholas Denton.....	Charlie Bucktin
Rachel Gordon.....	Mrs Ruth Bucktin
Hayden Spencer.....	Mad Jack Lionel
Hoa Xuande.....	Jeffrey Lu
Melanie Zanetti.....	Laura/Eliza Wishart

A restaging of the MTC Production

**MTC** MELBOURNE  
THEATRE  
COMPANY

Co-production sponsors



28 JUL - 18 AUG

PLAYHOUSE, GPAC

“...a timeless tale that is only enhanced by every aspect of this stellar production.”

**Blue Curtains Brisbane**

“For a wonderful night out depicting a modern Australian classic, look no further than Jasper Jones.”

**SheSociety**

“...an overwhelmingly fascinating experience.”

**Village News**

“If you haven’t read the book yet, see this first.”

**Backstreet Brisbane**

“Silvey’s novel is a contemporary classic and Mulvany’s stage adaptation, directed by Sam Strong, could tour forever under the same banner, such is its unblinking look into human nature, connection and communication, and the prevailing attitudes of 1960s Australia...”

**XS Entertainment**



Photo: L-R Lucas Stibbard, Rhys Muldoon and Daniel Murphy. Photographer Jeff Busby.

## NEARER THE GODS

By David Williamson

Number Of Performances	Total Attendance	Box Office Revenue
<b>32</b>	<b>10,858</b>	<b>\$509,039</b>

### Creatives

Sam Strong.....	Director
Renee Mulder.....	Designer
David Walters.....	Lighting Designer
Steve Francis.....	Composer/Sound Designer
Nerida Matthaie.....	Movement Director
Julian Meyrick.....	Dramaturgy
Kaylee Gannaway.....	Design Assistant
Shari Indriana.....	Directorial Observation
Nasim Khosravi.....	Directorial Observation
Heidi Manche.....	Directorial Observation
Pete Sutherland.....	Stage Manager
Yanni Dubler.....	Assistant Stage Manager

### Cast

Matthew Backer.....	Edmund Halley
William McInnes.....	King Charles II
Rhys Muldoon.....	Isaac Newton
Daniel Murphy.....	Isaac Barrow/Samuel Pepys
Hugh Parker.....	Sir Christopher Wren/Town Bailiff
Colin Smith.....	Robert Hooke
Lucas Stibbard.....	John Wickens/Martin Cox/Simon
Hsiao-Ling Tang.....	Joane/Royal Equerry
Kimie Tsukakoshi.....	Mary Halley

“For Queensland Theatre, this landmark event represents the dawn of an exciting new era. And as for the play itself, chalk it up alongside Brecht’s *Life of Galileo* as one of the greatest in the science-play genre. It’s that good.”  
The Australian

“★★★★ The stagecraft and acting in this show is excellent. It is a privilege to be a spectator of David Williamson’s new work and as always, it is a privilege to have Sam Strong create yet another remarkable work on stage for all to see.”  
Broadway World

“★★★★½ ... a radiant spectacle. As the first production mounted in the newly refurbished corner stage of the Bille Brown Theatre, *Nearer the Gods* is an experiment that exploits, thematically and technically, the dynamic lighting, sound, and vast space of the impressive new stage.”  
Australian Book Review

“★★★★½ *Nearer the Gods* is a visually stunning production that will leave you with stars in your eyes.”  
Limelight

“★★★★ Much like Newton’s theory, *Nearer the Gods* and the Bille Brown Theatre changes everything... together, the production and the venue set a new benchmark.”  
FacesOfBrisbane

Production Sponsor	6 OCT – 3 NOV
<b>ORD MINNETT</b>	BILLE BROWN THEATRE





Photo: L-R Danielle Cormack, Joss McWilliam. Photographer Dylan Evans.

## HEDDA

A reimagining of Ibsen's Hedda Gabler by Melissa Bubnic

Number Of Performances	Total Attendance	Box Office Revenue
<b>32</b>	<b>9,066</b>	<b>\$361,831</b>

### Creatives

Paige Rattray .....	Director
David Fleischer .....	Designer
Emma Valente .....	Lighting Designer
Kelly Ryall .....	Composer/Sound Designer
Marcel Dorney .....	Dramaturgy
NJ Price .....	Fight Director
Ling-Hsueh Tang .....	Directorial Observation
Merlynn Tong .....	Directorial Observation
Brady Watkins .....	Sound Design Observation
Kat O'Halloran .....	Stage Manager
Pip Loth .....	Assistant Stage Manager

### Cast

Jimi Bani .....	Ejlert Lovborg
Bridie Carter .....	Thea Elvsted
Danielle Cormack .....	Hedda Gabler
Jason Klarwein .....	George Tesman
Joss McWilliam .....	Councillor Brack
Andrea Moor .....	Julia Tesman
Helen O'Leary .....	Berta

★★★★½

'Queensland Theatre are finishing their 2018 season with a bang.'

**Limelight Magazine**

'It's a powerful piece of work, powerfully played by a magnificent cast.'

**Absolute Theatre**

'Queensland Theatre is ending its 2018 season on a power-packed state-of-the-art high in what can only be discovered as one of the best offerings in a first class year.'

**Hush Hush Biz**

'... this reimagining has all the pace and tension of an addictive action thriller. It's an exciting final production for what's been a very successful 2018 season for Queensland Theatre.'

**Stage Whispers**

10 NOV - 8 DEC

BILLE BROWN THEATRE

## Touring season



Photo: L-R Mark Sheppard, Chenoa Deemal, Louise Brehmer, Lafe Charlton and Jeremy Ambrum. Photography by Veronica Segrado.

# THE LONGEST MINUTE

By Robert Kronk and Nadine McDonald-Dowd

Number Of Performances	Total Attendance
Venue: CENTRE OF CONTEMPORARY ARTS, CAIRNS   2-12 MAY	
<b>12</b>	<b>1,094</b>
Venue: DANCENORTH, TOWNSVILLE   17-19 MAY	
<b>4</b>	<b>388</b>
Venue: PILBEAM THEATRE, ROCKHAMPTON   28 JUN	
<b>1</b>	<b>142</b>

### Creatives

Bridget Boyle ..... Director  
 Simona Cosentini ..... Designer  
 Simone Tesorieri ..... Designer  
 Jason Glenwright ..... Lighting Designer  
 Kim 'Busty Beatz' Bowers ..... Composer/Sound Designer  
 Matt Erskine ..... Sound Consultant  
 Peta Cooke ..... Assistant Director  
 NJ Price ..... Fight Choreography  
 Natasha Marich ..... Stage Manager  
 Erin Handford ..... Assistant Stage Manager

### Cast

Jeremy Ambrum ..... Laurie Wright/Ensemble  
 Louise Brehmer ..... Margaret Wright/Ensemble  
 Lafe Charlton ..... Uncle Gordon/Ensemble  
 Chenoa Deemal ..... Jessica Wright  
 Mark Sheppard ..... Frank Wright/Ensemble  
 David Terry ..... Ensemble

2 MAY - 28 JUN

TOURING

## National and international presentations



Photo: L-R Richard Bani, Dmitri Ahwang-Bani and Conwell Bani. Photography by Rob Maccoll.

# MY NAME IS JIMI

Based on a story by Dimple Bani, Jimi Bani and co-created with Jason Klarwein

Number Of Performances	Total Attendance
Venue: BELVOIR ST THEATRE, AS PART OF SYDNEY FESTIVAL   9-27 JAN	
<b>18</b>	<b>6,092</b>
Venue: NORTHERN PENINSULA AREA CULTURAL FESTIVAL, BAMAGA   3 JUL	
<b>1</b>	<b>667</b>
Venue: NORTHERN PENINSULA AREA CULTURAL FESTIVAL, UMAGICO   5 JUL	
<b>1</b>	<b>352</b>
Venue: ARTS CENTRE MELBOURNE AS PART OF MELBOURNE INTERNATIONAL ARTS FESTIVAL, MELBOURNE   3 - 21 OCT	
<b>5</b>	<b>1,211</b>

### Creatives

Jason Klarwein ..... Director  
 Simona Cosentini ..... Designer  
 Simone Tesorieri ..... Designer  
 Daniel Anderson ..... Lighting Designer  
 Justin Harrison ..... Sound & Projection Designer

### Cast

Agnes Bani  
 Dmitri Ahwang Bani  
 Conwell Bani  
 Jimi Bani  
 Petharie Bani  
 Richard Bani

9 JAN - 21 OCT

TOURING





Photo: L-R. Armadillo puppet. Photography by Dylan Evans.

## THE WIDER EARTH (SYDNEY SEASON)

By David Morton

A co-production with Dead Puppet Society

Number Of Performances	Total Attendance
Venue: SYDNEY OPERA HOUSE, SYDNEY FESTIVAL   17-27 JAN	
<b>13</b>	<b>6,513</b>

### Creatives

David Morton..... Writer/Director/Co-Designer  
 Nicholas Payne..... Creative Producer  
 Aaron Barton ..... Co-Designer  
 Lior..... Composer  
 Tony Buchen ..... Composer  
 Justin Harrison..... Projection Design  
 David Walters ..... Lighting Designer  
 Tony Brumpton..... Sound Designer

### Cast

Margi Brown Ash..... Reverend John Henslow  
 Emily Burton..... Emma Wedgwood  
 Tom Conroy..... Charles Darwin  
 Thomas Larkin..... John Wickham  
 David Lynch..... Richard Matthews/Robert Darwin/John Henschel  
 Anthony Standish..... Robert Fitzroy  
 Jaime Ureta ..... Jemmy Button

<b>17-27 JAN</b>
<b>TOURING</b>



Photo: L-R Bradley Foster, Marcello Cruz, Jack Parry-Jones and Andrew Bridgmont. Photography by Mark Douet and GBPhotos.com

## THE WIDER EARTH (LONDON SEASON)

By David Morton

Presented by Trish Wadley Productions, Dead Puppet Society and Glass Half Full Productions, in association with Queensland Theatre in a partnership project with the Natural History Museum

Number Of Performances	Total Attendance
Venue: NATURAL HISTORY MUSEUM, LONDON UK   OCT 2018 – 24 FEB 2019	
<b>131</b>	<b>27,928*</b>

\*figure to be updated following final performance on 24 February

### Creatives

David Morton..... Writer/Director/Co-Designer  
 Nicholas Payne..... Creative Producer  
 Aaron Barton..... Co-Designer  
 Lior..... Co-Composer  
 Tony Buchen ..... Co-Composer  
 Justin Harrison..... Projection Designer  
 Tony Brumpton ..... Sound Designer  
 Lee Curran ..... UK Lighting Designer  
 David Walters..... Lighting Designer  
 Dead Puppet Society..... Puppet Design  
 Sam Maher ..... Technical Manager  
 Ellie Collyer-Bristow CDG..... Casting Director  
 Sebastian Born..... UK Dramaturg  
 Louise Gough..... Dramaturg  
 Rebecca Brower ..... Design Coordinator  
 Ian Moore ..... Production Manager  
 Sophia Dalton..... Company Stage Manager  
 Kim Scopes..... Assistant Stage Manager  
 Karen Brown..... Assistant Stage Manager/Book Cover  
 Charles Party..... Sound Technician  
 Corey Bennet..... LX/Video Technician  
 Trish Wadley Productions ..... Lead Producer  
 Dead Puppet Society..... Creator and Producer  
 Glass Half Full Productions ..... Co-Producer

### Cast

Andrew Bridgmont ..... Reverend John Henslow/Sir John Herschel  
 Marcello Cruz..... Jemmy Button  
 Bradley Foster..... Charles Darwin  
 Ian Houghton ..... Robert Darwin/Richard Matthews  
 Jack Parry-Jones..... Robert FitzRoy  
 Matt Tait ..... John Clements Wickham/Adam Sedgwick  
 Melissa Vaughan..... Emma Wedgwood  
 Rory Fairburn ..... Understudy (Robert FitzRoy, Jemmy Button and John Clements Wickham)  
 Kim Scopes..... Understudy (Emma Wedgwood)

<b>OCT 2018 – 24 FEB 2019</b>
<b>TOURING</b>

## Awards

### QUEENSLAND RECONCILIATION AWARD

Queensland Theatre, Lone Star Company and Ergon Network and Energex, part of the Energy Queensland Group, took out the award in the Partnership category for *My Name is Jimi*, our production telling the story of the Bani family's journey to preserve the language and culture of their home country, Mabuiag Island in the Torres Strait.

### 2017 MATILDA AWARDS (PRESENTED IN FEBRUARY 2018)

Best Male Actor in a Leading Role:  
**Colin Smith, *An Octoroon***

Best Male Actor in a Supporting Role:  
**Anthony Standish, *An Octoroon***

### 2018 MATILDA NOMINATIONS (ANNOUNCED IN FEBRUARY 2019)

Best Mainstage Production:  
***Hedda, The Longest Minute, Nearer the Gods***

Best Musical or Cabaret:  
***Twelfth Night***

Best Male Actor in a Leading Role:  
**Jason Klarwein, *Hedda***

Best Female Actor in a Leading Role:  
**Chenoa Deemal, *The Longest Minute***

Best Male Actor in a Supporting Role:  
**Jeremy Ambrum, *The Longest Minute***

Best Female Actor in a Supporting Role:  
**Andrea Moor, *Hedda*;  
Kimie Tsukakoshi, *Nearer the Gods***

Best Director:  
**Bridget Boyle, *The Longest Minute***

Best Sound Design or Composition:  
**Phil Slade, *Good Muslim Boy***

Best Lighting Design:  
**Jason Glenwright, *The Longest Minute*;  
Ben Hughes, *Good Muslim Boy*;  
David Walters, *Nearer the Gods***

The Lord Mayor's Award for  
Best New Australian Work:  
***Nearer the Gods* by David Williamson**

### 2018 MATILDA AWARDS (PRESENTED IN FEBRUARY 2019)

Best Mainstage Production:  
***The Longest Minute* (Jute Theatre Company,  
debase productions and Queensland Theatre)**  
\*Co-recipient with ***Prize Fighter*** (La Boite and  
Brisbane Festival)

Best Lighting Design:  
**David Walters, *Nearer the Gods***

Best Female Actor in a Supporting Role:  
**Andrea Moor, *Hedda***

### 2019 OLIVIER AWARDS NOMINATIONS

Best Entertainment and Family:  
***The Wider Earth* at Jerwood Gallery, Natural  
History Museum**

*Image Page Right (L-R):* Anthony Standish, *An Octoroon* **Photographer** David Kelly; Christen O'Leary, *Twelfth Night* **Photographer** Rob Maccoll; Jeremy Ambrum, Louise Brehmer, Mark Sheppard, *The Longest Minute* **Photographer** Veronica Segrado; Jason Klarwein, Jessica Tovey, *Twelfth Night* **Photographer** Rob Maccoll; Chenoa Deemal, *The Longest Minute* **Photographer** Veronica Segrado; Colin Smith, *An Octoroon* **Photographer** David Kelly; Andrea Moor, *Hedda* **Photographer** Dylan Evans; Matthew Backer, Rhys Muldoon, *Nearer the Gods* **Photographer** Jeff Busby; Osamah Sami, Rodney Afif, *Good Muslim Boy* **Photographer** Tim Grey; Geoff Morrell, Vanessa Downing, Melodie Reynolds-Diarra, Shari Sebbens, Tony Briggs, *Black is the New White* **Photographer** Prudence Upton; Matthew Backer, Kimie Tsukakoshi, *Nearer the Gods* **Photographer** Jeff Busby; Joss McWilliam, Bridie Carter, Jason Klarwein, *Hedda* **Photographer** Dylan Evans.







# GOAL TWO

To Reach as Many  
People as Possible

- **Attract and retain a wider audience**
- **Increase audience accessibility**
- **Broaden the company's geographic reach**
- **Grow the company's digital footprint**

In 2018, Queensland Theatre continued growing audiences, increasing our digital footprint and providing additional services to make the theatre accessible to more people. We offered subsidised tickets to first-time theatre goers (RACQ \$20 tickets) and attracted record numbers of young people (up to 30 years of age). We toured our work widely to Regional Queensland and elsewhere, with seasons at the Sydney and Melbourne Festivals, and presented *The Wider Earth* in London, UK.





Image Jeremy Ambrum, Chenoa Deemal in *The Longest Minute* Photographer Veronica Segrado

## Attract and retain a wider audience

Queensland Theatre experienced a 7 percent increase in package purchases over 2017, continuing the trend in growth for Season Ticket Holders. Twenty-one percent of Season Ticket Holders were new to the Company in 2018, with 79 percent of Season Ticket Holders renewing or returning from a lapsed status.

Seven of eight mainstage productions surpassed individual show budgeted box-office revenue correlating directly to the increase in Season Ticket Holders. All productions attained 70 percent or more venue capacity, with budgeted revenue for the year achieved by early fourth quarter and total attendance figures for the year surpassed by 2 percent. Youth audiences, excluding students, increased by 53 percent and school attendance at mainstage performances increased 136 percent over 2017 figures.

Following the opening of the renovated Bille Brown Theatre, *Nearer the Gods* and *Hedda* are the highest-selling productions in Queensland Theatre's home, surpassing previous records by 45 percent and 10 percent respectively. *Nearer the Gods* is the highest-selling new Australian work in the Company's history.

In October, Queensland Theatre participated in BNE Open House 2018, opening the doors of the new Bille Brown Theatre and creative spaces to the public. More than 170 people visited Brisbane's only corner-stage theatre, with guided tours also offered through the workshop and wardrobe departments. An expert panel comprising of Nic Martoo (Conrad Gargett Architect), David Walters (*Nearer the Gods* Lighting Designer), Julian Messer (Venue and Operations Supervisor, Queensland Theatre) and Amanda Jolly (Executive Director, Queensland Theatre) discussed the design and working of the new Bille Brown Theatre during a public talk within the theatre itself.

## Increase audience accessibility

Queensland Theatre continued access strategies for first-time theatregoers by offering the RACQ sponsored \$20 tickets. This service was extended to regional venues for the touring production of *The Longest Minute* in Cairns, Townsville and Rockhampton. The Artist Season Ticket was also offered, allowing industry members and acting students to attend all eight productions for \$88. Significant reductions were also offered to industry members buying single tickets.

Two community performances were held to strengthen relationships with Aboriginal audiences during the run of *The Longest Minute*. Cultural Ambassadors were employed to assist in communications, widen the Company's contact base and to ensure new audience members felt welcome.

In line with our Disability Action Plan, Auslan-interpreted performances were provided for all productions in 2018, an increase from four performances in 2017. To encourage utilisation of this service, an access Season Ticket was introduced at reduced rates to the deaf and hard of hearing community. Hearing loop systems were also installed in the new Bille Brown Theatre, and Audio Description was introduced to the venue allowing this service to be offered across all productions.

In addition, online service has been improved for customers with specific access requirements. Broader scope of access needs are addressed via the purchase path relevant to seat selection including hearing, low-sight and blindness.



Nicholas Payne, attendee and David Morton showing puppet animals to The Duke and Duchess of Sussex at the gala performance of *The Wider Earth* at the Natural History Museum, London *Photographer* Guy Bell



## Broaden the Company's geographic reach

In 2018 Queensland Theatre presented work or theatre education activities across Queensland, from Bamaga and Umagico in Cape York to Mount Isa, Cairns, Rockhampton, Gladstone, Townsville and Bundaberg.

*The Longest Minute*, assisted by Playing Queensland funds from Arts Queensland, was presented in four individual locations across Queensland: Cairns, Townsville, Brisbane and Rockhampton. This co-production with small-to-medium Cairns-based JUTE Theatre Company and independent Brisbane-based company debate productions opened in Cairns in a co-presentation with JUTE, travelled to Townsville for several performances, co-presented with Dancenorth, ran for three weeks in Brisbane and finished its run with a performance at the Pilbeam Theatre in Rockhampton.

The Scene Project continues to expand its reach across Queensland. In 2018, the project was delivered in Mount Isa for the first time, as well as returning to Townsville, Rockhampton, Gladstone, Bundaberg and Redland Bay.

Project location	Areas included
<b>The Scene Project: Brisbane</b>	Gold Coast Ipswich Kooralbyn Logan Palm Beach Sunshine Coast Toowoomba
<b>The Scene Project: Bundaberg</b>	Bundaberg Childers Gin Gin
<b>The Scene Project: Gladstone</b>	Gladstone Mount Larcom
<b>The Scene Project: Mt Isa</b>	Mount Isa
<b>The Scene Project: Redland Bay</b>	Redland Bay Wynnum
<b>The Scene Project: Rockhampton</b>	Rockhampton Yeppoon
<b>The Scene Project: Townsville</b>	Ingham Charters Towers Townsville

Interstate, a partnership with Malthouse Theatre meant our production of *Good Muslim Boy* began in Melbourne before coming home to Brisbane. Sydney audiences enjoyed two Queensland Theatre productions during the Sydney Festival in January, *My Name is Jimi* (presented by Belvoir Theatre) and *The Wider Earth* (presented directly by the Festival). Following the Festival, *The Wider Earth* was picked up by UK producer Trish Wadley for a five-month season in a purpose-built theatre at the Natural History Museum in London (home of the Darwin Centre). More than 30,000 people will have seen this Queensland production in London. This project was supported through an Arts Business Innovation Fund grant from Arts Queensland.

*My Name is Jimi* was presented at the Australian Performing Arts Market in February 2018, in Brisbane, resulting in conversations with presenters in China, Canada, Germany, the UK, the US, Western Australia and the Northern Territory. These conversations continued throughout 2018 resulting in potential opportunities for this production in China and the Northern Territory, as well as the presentation as part of the Melbourne Festival at Arts Centre Melbourne in October. *My Name is Jimi* also travelled to Umagico and Bamaga in remote Far North Queensland for two performances as part of the Northern Peninsula Area (NPA) Cultural Festival.

## Grow the Company's digital footprint

The Company commenced a digital engagement project that will extend throughout 2019, to increase traffic and engagement through online channels and build on social media campaign projects undertaken in 2018. Twitter activity raised monthly impressions from 30,000 on average per month to 204,000. Facebook performance increased 7 percent across season launch content, and Youtube views increased by 8 percent with followers increasing by 26 percent across the year. Overall, social media followers across all platforms increased by 14 percent in 2018.

Work was undertaken on the online sales portal to improve the customer experience for those purchasing their Season Tickets online. The dynamic, new performance selection interface improves the presentation of information to consumers by structuring performance options more distinctly. Similarly, at various stages along the transaction path the number of steps and selections required to complete the transaction have been reduced, with better pre-filling of certain information and the removal of extraneous options. Performance selection also behaves more intuitively for customers using touch-enabled devices. These specific improvements to the online transaction path foreshadow more substantial amelioration to be undertaken to the ticketing website through 2019.

# GOAL THREE

## To Invest in Talent and Create Pathways

- **Support a vibrant and diverse local performing arts sector**
- **Provide professional development opportunities for artists and arts workers**
- **Provide education and youth programs**
- **Engage with regional artists, companies and under-served communities**

As the state's most resourced theatre company, we are proud of the role we play supporting our industry as a whole, providing opportunities for artists, educating young people and encouraging their participation, and making sure theatre opportunities are available in regional Queensland. In 2018, we selected the winner of the 2018/19 Queensland Premier's Drama Award, reached 12,734 young people with our Education and Youth Programs and offered 303 employment opportunities to artists.





*Image* Queensland Theatre and Opera Q ensemble members presenting *Dido and Aeneas* *Photographer* Stephen Henry

## Support a vibrant and diverse local performing arts sector

### QUEENSLAND PREMIER'S DRAMA AWARD

Queensland Theatre has been presenting the Queensland Premier's Drama Award (QPDA) since 2002. It is one of the most sought-after awards in Australia and the only one that guarantees the winner a professional production of their work. Three finalists, David Megarrity, Anna Yen and Hannah Belanszky, were selected in January 2018, with each playwright working with the Company, a dramaturg and other artists, to develop their work in readiness for the public reading for the judges in July. The winner, David Megarrity, for his play *The Holidays*, was announced by Minister Enoch on 14 July 2018. The play will be presented in the 2020 Season coinciding with the Company's 50th Anniversary celebrations. The Company also undertook a review of the QPDA initiative, surveying a broad cross-section of QPDA participants and audiences. The review captured the achievements of previous QPDA winners and participants, benchmarked the benefits of the Award alongside other script development programs and awards (nationally and internationally), and made recommendations for the future of the Award.

### COMMISSIONS

Nine artists were under commission by Queensland Theatre in 2018:

*L'Appartement* by Joanna Murray-Smith

*don't ask what the bird look like* by Hannah Belanszky

*Triple X* by Glace Chase

*The Karamazovs* by Duncan Graham

*Power of Bones* by Keelen Mailman, Deborah Mailman, Paige Rattray and Shari Sebbens

*Antigone* by Merlynn Tong, after Sophocles

*The Holidays* by David Megarrity

*Good Grief* (The Scene Project) by Merlynn Tong

*He Died With A Falafel In His Hand* by Van Badham, based on the novel by John Birmingham



**Image** Sam Strong, David Megarrity, Anna Yen, Hannah Belanszky, Hon Leeanne Enoch MP, Ian Lawson **Photographer** Peter Wallis

## DEVELOPMENT AND NEW WORK

In 2018, 12 new works were developed involving more than 130 artists, many making their Queensland Theatre debut. The following table lists the creative development activity that took place with the Company in 2018:

PROJECT NAME AND DESCRIPTION	ACTIVITY	#S ARTISTS/ ARTSWORKERS EMPLOYMENT OPPORTUNITIES
<i>Slow Boat</i> by Anna Yen	QPDA creative development x 2	20
	Script workshop x 1	
<i>The Holidays</i> by David Megarrity (QPDA)	QPDA creative development x 3	20
<i>don't ask what the bird look like</i> by Hannah Belanszky	QPDA creative developments x 2	11
	Dramaturgical support x 1	
<i>Hedda</i> by Melissa Bubnic	Script workshop x 1	2
<i>How To Be Happy</i> by David Burton	Additional draft commissioned	1
<i>Hydra</i> by Sue Smith	Creative development x 1	10
<i>Antigone</i> by Merlynn Tong, after Sophocles	Creative development/moved reading (one day)	11
<i>Power of Bones</i> by Keelen Mailman, Deborah Mailman, Paige Rattray and Shari Sebbens	Creative developments x 2	6
<i>Triple X</i> by Glace Chase	Script workshop x 1	2
<i>L'Appartement (previously Effigy)</i> by Joanna Murray-Smith	Script workshop x 1	6
<i>City of Gold</i> by Meyne Wyatt	Creative development x 3	25
	Script workshops x 2	
<i>Fangirls</i> by Yve Blake	Creative development x 1	16
	Script workshop x 1	
Dramaturgical reports on active commissions 2018	Written dramaturgical reports	3

### Artists employed for the development of new work:

Kerith Atkinson	Hilary Beaton	Hannah Belanszky	Kamarra Bell-Wykes
Yve Blake	Bridget Boyle	Kylie Bracknell	Tony Brockman
Melissa Bubnic	Andrew Buchanan	Liz Buchanan	David Burton
Alice Chance	Glace Chase	Joel Chia	Therese Collie
Mathew Cooper	Tahli Corin	Travis Dowling	Isaac Drandic
Sam Foster	Eugene Gilfedder	Louise Gough	Luke Ha
Daniel Hamilton	Kimberly Hodgson	Lisa Huet	Emma Jackson
Arianna Klarwein	Jason Klarwein	Kellie Lazarus	Deborah Mailman
Keelen Mailman	Kathryn Marquet	Peter Matheson	Vilma Mattila
Anna McGahan	Jackson McGovern	Paige McKay	David Megarrity
Julian Meyrick	David Muratore	Joanna Murray-Smith	Pacharo Mzembe
Paula Nazarski	Veronica Neave	Nicholas Ng	Hunter Page-Lochard
Hugh Parker	Aaron Pederson	Angeline Penrith	Claudia Pereira
Ngoc Phan	Bryan Probets	Paige Rattray	Uraire Roelofs
Grace Royle	Shari Sebbens	Guy Simon	Colin Smith
Justin Smith	Sue Smith	Kevin Spink	Anthony Standish
Merlynn Tong	Jessica Tovey	Harry Tseng	Michael Tuahine
Jonathan Ware	Eli Watego	Alex Watson	Walt Webster Curran
Julian Wong	Meyne Wyatt	Tom Yaxley	Anna Yen
Melanie Zanetti			

## Provide professional development opportunities for artists and arts workers

The CAAP Directors' Initiative, a partnership between Contemporary Asian Australian Performance (CAAP), Queensland Theatre, Sydney Theatre Company and Melbourne Theatre Company, was launched in 2018. The program aims to develop opportunities and skills for emerging Asian Australian directors for the stage. Queensland Theatre and CAAP selected five participants (after an initial week-long skills development workshop in directing led by Paige Rattray) for the program across 2018 and 2019. In 2018, four of these artists were given Directorial Observation positions on Queensland Theatre mainstage productions: Shari Indriani and Nasim Khosravi on *Nearer the Gods* by David Williamson directed by Sam Strong, and Ling-Hsueh Tang and Merlynn Tong on *Hedda*, a re-imagining of Ibsen's *Hedda Gabler*, by Melissa Bubnic directed by Paige Rattray. The fifth artist, Ngoc Phan, will undertake a Directorial Observation on *Hydra* by Sue Smith, directed by Sam Strong, in our 2019 season.

### PLACEMENTS AND OBSERVATION

As part of our commitment to create more pathways for emerging artists, the Company provided 17 opportunities for artists to join the rehearsal rooms and experience the full production developments of these 2018 productions:

- *The 39 Steps*: Nasim Khosravi (Directorial Observation)
- *Twelfth Night*: Travis Dowling (Assistant Director), Bronte Larsson and Elizabeth Ward (Directorial Observations), and Vilma Mattila (Assistant Designer)
- *The Longest Minute*: Peta Cooke (Assistant Director through JUTE Theatre Company)
- *Jasper Jones*: Kerith Atkinson and Anna Straker (Directorial Observations)
- *Nearer The Gods*: Heidi Manche (Directorial Observation), Shari Indriani and Nasim Khosravi (Directorial Observations through CAAP initiative), and Kaylee Gannaway (Design Assistant)
- *Hedda*: Ling-Hsueh Tang and Merlynn Tong (Directorial Observation through CAAP initiative), Brady Watkins (Sound Design Observation)
- *Six Hundred Ways to Filter a Sunset*: Hannah Barr (Directorial Observation)
- *Good Grief*: Flynn Hall (Directorial Observation)

### EQUITY FOUNDATION INTIMACY TRAINING PROGRAM

Queensland Theatre provided free venue support to the Equity Foundation for a workshop on Intimacy with Ita O'Brien, and shared notice of this event throughout our networks in an effort to improve safety in the workplace.

### UNSOLICITED SCRIPTS

Six unsolicited scripts were sent to the Company in 2018, a significant reduction on numbers received in previous years. Whilst Queensland Theatre does not formally accept unsolicited scripts, we fulfil our commitment to an open door for artists by commissioning an assessment from dramaturg Peter Matheson for each script. If an unsolicited script receives a strong endorsement in this assessment process it may be considered for further development.

### INDEPENDENT ARTISTS

With major renovations of the Bille Brown Theatre underway in 2018, there were fewer resources to offer the Independent sector, however, where availability allowed, independent artists were offered the free use of rehearsal or meeting spaces, props and costumes. In 2018, the value of in-kind support provided by Queensland Theatre was \$15,837.43. The following artists received this support:

- Alicia Cush for Little Match Productions
- Alison Burney for Dogspoon
- Bradley McCaw for An Old Fashioned Production Company
- Bridget Boyle for deBase productions
- Caroline Dunphy & Katherine Lyall Watson for Belloo Creative
- Clint Bolster
- Katherine Lyall Watson for Belloo Creative
- Kerith Atkinson
- Leah Shelton
- Rebekah Schmidt for Pastiche Theatre Collective/ Anywhere Festival
- Renee Dobbyn
- Sam Foster for Shock Therapy Productions
- Sarah Ogden
- Southern Cross Soloists
- Thomas Larkin
- Will Hinz for A Very Theatre Company

### AUDITIONS

Graduate auditions were held in February with 75 auditionees, 45 women and 30 men, from institutions across the country, including Queensland University of Technology (QUT) University of Southern Queensland, Griffith University, National Institute of Dramatic Art, Western Australian Academy of Performing Arts, Deakin University, Victorian College of the Arts, University of New England, University of Canberra, Ecole Philippe Gaulier, American Academy of Dramatic Arts, Performing Arts Conservatory, Aboriginal Centre for the Performing Arts, Actors Centre and Patricks.

General auditions were once again held jointly with La Boite Theatre in November with 110 auditionees, 65 women and 45 men.

## Provide education and youth programs

Queensland Theatre's Education and Youth programs continue to reach growing numbers of participants throughout the state each year. In 2018, we delivered 305 workshops to approximately 3,243 young people across the state, with 1,289 of those students living in regional areas. Contact hours across all of the participatory style programs reached 2,562 hours. Approximately 298 school groups booked 9,491 tickets to see productions from the mainstage season, including 4,067 students attending *Jasper Jones*, the highest selling schools' audience show since 1993. Participation in all of the Education and Youth Programs increased by 32 percent in 2018 over 2017 levels.

### PRE- AND POST-SHOW WORKSHOPS

Pre- and post-performance workshops to complement attendance at Queensland Theatre's touring production *The Longest Minute* were offered to regional schools including Innisfail State College, Mossman State High School, Rockhampton Girls School and Rockhampton State High School. Bus funding support was provided to two regional schools. These schools reported that more than 125 of these students had never seen a live theatrical production in a professional venue prior to this experience.

### ARTISTS IN RESIDENCE WORKSHOPS

Through our Artists in Residence (AIR) Program, professional theatre artists deliver practical drama skills workshops to students in their classroom. AIR is a tailored program that matches the most suitable artist to each school's needs, ensuring a high quality and curriculum-relevant experience. In 2018, 57 workshops were held with 1,296 students taking part. The workshop areas included: Realism, Storytelling, Physical Theatre, Voice workshops, Shakespeare, Improvisation, Verbatim Theatre, and Collage Drama. The flexible nature of the AIR program allows course lengths to vary from a few hours to multiple sessions over several weeks, to sustained multi-year engagement. In 2018, All Hallows' School, St Patrick's College Redcliffe, Centenary State High School and St Peter's Lutheran College Springfield engaged our artists for long-term residencies.



*Image* Brisbane Grammar School participating in The Scene Project, Brisbane *Photographer* Stephen Henry

### THE SCENE PROJECT

The Scene Project is a participatory project involving schools in the creative process of performance, from rehearsal to production. It acknowledges students and teachers as artists and encourages live performance in a professional space and manner. It promotes collaboration and professional development of teachers and students and aims to enhance existing curriculum in schools. In 2018, Merlynn Tong was commissioned to write *Good Grief*, a new work that looks at disparate lives in flux and transformation as a result of grief. The episodic script was delivered to high schools in June, accompanied by professional development sessions for participating teachers. During Term 3, each of the school groups devised their own 15-minute interpretation of the script, under guidance from Queensland Theatre artists.

The Scene Project continues to grow and expand, reaching 1,178 students in 62 schools from Brisbane, Gold Coast, Sunshine Coast, Toowoomba, Ipswich, Redland Bay, Yeppoon, Rockhampton, Mount Larcom, Gladstone, Gin Gin, Childers, Bundaberg, Charters Towers, Ingham, Townsville and Mount Isa. As part of the project, a team of teaching artists visited all 62 schools, delivering artist workshops, totalling 220 contact hours, and focussing on creative development and performance skills.

During Term 4, performance outcome days for The Scene Project took place in Brisbane, Townsville, Mount Isa, Rockhampton, Gladstone, Bundaberg and Redland Bay. Each day, the participating school groups presented their unique 15-minute performance. Queensland Theatre also presented a 60-minute version of *Good Grief*, directed by Zoe Tuffin, Directorial Observation by Flynn Hall, sound designed by Wil Hughes and featuring professional actors Louise Brehmer, Thomas Larkin, Barbara Lowing and Ngoc Phan. After watching all of the performances, the cast and creatives engaged the students in an extended debrief and conversation about each other's creative process and interpretation. In 2018, Tim Fairfax Family Foundation, The Vita Group and John T. Reid Charitable Trusts generously supported this project.



## TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES

Naomi Murphy (Education Coordinator) presented at the English Teachers Association Conference, speaking about a range of Australian plays prescribed on the Senior English Curriculum. The conference was attended by more than 120 participants.

In preparation for The Scene Project, workshops focussing on script analysis, unit planning and play building were delivered to teachers in Brisbane, Gladstone, Rockhampton, Bundaberg and Townsville. A total of 72 teachers attended these sessions.

Complimentary tickets were offered to 119 teachers to attend the First Previews in the mainstage season to familiarise them with the productions and prepare suitable learning activities for their students. Comprehensive education resources were also produced and distributed for all Queensland Theatre productions.

84 teachers from across Queensland, Victoria, New South Wales and Western Australia purchased a copy of the *Black Diggers* education resource. The resource includes a recording of the *Black Diggers* simulcast and a suite of digital resources for use in the classroom. *Black Diggers* is now a recommended text on the Queensland Drama Senior Syllabus.

## SECONDMENTS AND WORK EXPERIENCE

University students taking part in secondment placements this year came from University of Queensland, Queensland University of Technology, Australian Institute of Music and School of Design and Media in Singapore. A total of 11 students completed secondments in 2018. A further 12 secondary school students completed one week of work experience at Queensland Theatre, including one student who travelled from Sydney to undertake her placement. During the week, each student observed rehearsals, assisted in arts administration and attended mainstage productions. Daniel Tomlinson, a young person participating in Centacare's Community Work Place Program, continues to volunteer one morning each week with Queensland Theatre's Education, Youth and Regional Engagement team.

## YOUNG PLAYWRIGHTS' AWARD

Queensland Theatre received 19 entries for the Young Playwrights' Award in 2018. A panel of Queensland Theatre staff, including Resident Dramaturg Isaac Drandic, and an external judge, playwright Maxine Mellor, reviewed and shortlisted the entries. *The Bleachers* by Indiah Morris, was selected as the winning play. Indiah's prize included an all-expenses paid place at Theatre Residency Week, dramaturgical sessions and a professionally directed and rehearsed read of *The Bleachers*. The rehearsed read was directed by Travis Dowling (Associate Director) and featured emerging actors Abdul Salman, Amy Ferguson, Brittney Francis, Michael Van Dersande and Samantha Lush. It was presented at Theatre Residency Week to an audience of 105.

## YOUTH ENSEMBLES

In 2018, the Youth Ensemble program was expanded to include an additional ensemble for Year 8 and 9 students. This increased the total number of ensemble participants attending Queensland Theatre each week to 95 across four ensembles.

Each of the Junior Training ensembles presented rehearsal room showings to parents, guardians and friends at the end of each semester. The Senior Youth Ensemble presented a full production of *Six Hundred Ways To Filter A Sunset*, by Daniel Evans, in the Diane Cilento Studio from 5–7 October. The short season included four scheduled performances, attended by 280 audience members.

The Intermediate Youth Ensemble embarked on an ambitious cross-form collaboration with Opera Queensland. Teaching artists from both companies worked with Henry Purcell's opera, *Dido and Aeneas*, and Christopher Marlowe's play *Dido: Queen of Carthage*, to produce a new opera-drama version of the tragic love story. The production was presented on Thursday 18 October in QPAC's Playhouse Theatre. It was attended by 385 audience members.



*Image* Queensland Theatre Senior Youth Ensemble production of *Six Hundred Ways to Filter a Sunset* by Daniel Evans *Photographer* Stephen Henry

#### THEATRE RESIDENCY WEEK

The 48<sup>th</sup> annual Theatre Residency Week took place at Stuartholme School from 24–29 September. The residential program was attended by 95 participants, with 36 regional and remote students travelling to Brisbane to be part of the week. Scholarship recipients included:

#### **The Tim Fairfax Family Foundation Regional and Remote Scholarships**

Danny Campbell	Olivia Garland	Patrick Harman
Brad Martin	Alison Quinn	Brooke Stone

#### **The Artistic Director's Excellence Scholarships**

Connor Chadwick   Kasey Fry

#### **Queensland Theatre's Indigenous Scholarship**

Taleah Moore

The artistic program involved Core Groups and Workshops, each led by specialist teaching artists. This year's Core Groups included Physical Storytelling, Devising Political Theatre, The 12 Guideposts to Acting, Chicago-Style Long-Form/Scenic Improvisation and Catch The Virus with Shock Therapy Productions. Participants saw live productions of *I've Been Meaning To Ask You* (The Good Room), *Versus* (Grin and Tonic) and *Viral* (Shock Therapy Productions). The end of week showcase was presented on Friday 28 September to an audience of 315.



## Engage with regional artists, companies and under-served communities

### INDIGENOUS PROGRAM

The Company continued its commitment to supporting Aboriginal and Torres Strait Islander storytelling, providing opportunities for artists and developing an audience for their work. Highlights of 2018 include:

- *My Name is Jimi*, which premiered with the Company in 2017, was presented at Belvoir for the Sydney Festival in January and at the Arts Centre Melbourne for the Melbourne Festival in October.
- Isaac Drandic remains the Company's Resident Dramaturg and was a judge for the Queensland Premier's Drama Award (QPDA) 2018-19 cycle.
- Actor Meyne Wyatt was commissioned to write his first stage play - a new work, *City of Gold*, which received three creative developments and two script workshops in 2018 through the support of the Copyright Agency's Cultural Fund.
- QPDA 2018-19 finalist Hannah Belanszky was commissioned to complete a new draft of her play *don't ask what the bird look like* with the assistance of director/dramaturg Kylie Bracknell.
- The *Power of Bones* project received two creative developments in 2018 where the creative team (Deborah Mailman, Keelen Mailman, Paige Rattray and Shari Sebbens) continued their research and investigation into the best presentation and development models for this unique new work.
- *The Longest Minute* was presented in Cairns, Townsville, Brisbane and Rockhampton, and the script was entered into the Nick Enright Prize for Playwriting, as part of the NSW Premier's Literary Awards 2019.

The Indigenous Reference Group provides guidance and advice regarding Queensland Theatre's Indigenous Program, and in working with Aboriginal and Torres Strait Islander communities and artists. Members of the Indigenous Reference Group during 2018 were Nathan Jarro (Chair), Jimi Bani, Isaac Drandic and Dr Valerie Cooms. A new Reconciliation Action Plan was developed to carry on from the first plan which covered the period 2015 – 2018.

## Supporting the local sector

Queensland Theatre assisted the Actors' Benevolent Fund throughout 2018 by holding several bucket collections during productions. The Actors' & Entertainers' Benevolent Fund (Qld) Inc. has been in existence in Queensland for 37 years and has assisted hundreds of performers who have fallen on hard times. The total amount raised for the Actors' Benevolent Fund was \$8,663.93.

### Partnerships

Queensland Theatre participated in the Multicultural Development Association's (MDA) annual Luminous Lantern Parade event at Southbank, to welcome new Queenslanders from migrant, refugee and asylum seeking communities. Queensland Theatre sponsored a lantern with staff and their families participating in the parade, held in June 2018. Queensland Theatre also sponsored the Matilda Awards.

### Culturally diverse artists and audiences

Culturally and Linguistically Diverse (CALD) people and Aboriginal and Torres Strait Islander (ATSI) people represented 34 percent of the casting, 30 percent of playwrights and 11 percent of creatives for Queensland Theatre productions in 2018. Queensland Theatre engaged with CALD and ATSI artists on the following projects: *Black is the New White*, *Twelfth Night*, *The Longest Minute*, *Good Muslim Boy*, *Jasper Jones*, *Nearer the Gods*, *Hedda*, *City of Gold*, *Power of Bones*, *don't ask what the bird look like*, *L'Appartement*, *Slow Boat*, *Good Grief*, *Antigone* and *Fangirls*.

### REGIONAL AND TOURING PROGRAM

As part of *The Longest Minute* regional Queensland tour, Robert Kronk and Nadine McDonald-Dowd facilitated writing workshops for The Young Company, Write Sparks and Arts Central Queensland Inc. The director of the production, Bridget Boyle, worked with young artists from REACH, Theatre INQ and The Young Company, delivering acting masterclasses that focused on contemporary comedy. Public forums and extensive onstage post show discussions were also offered at each of the venues. A total of 13 workshops and six forums/post-show discussions took place, with 932 people participating across the state.

**Image Page Right (L-R):** Innisfail State College, recipients of Regional Bus Funding attending the premiere of *The Longest Minute* in Cairns

**Photographer** Naomi Murphy; Mark Sheppard facilitating a pre-show workshop for *The Longest Minute* at Rockhampton State High School

**Photographer** Lynda Dowley; Nadine McDonald-Dowd facilitating a pre-show workshop for *The Longest Minute* at Innisfail State College **Photographer**

Chantelle Boase; The Cathy Freeman Foundation Horizon Program attending a post-show Q&A at *The Longest Minute* at the Cremorne Theatre

**Photographer** Naomi Murphy; The cast and crew of *My Name is Jimi* on tour in Far North Queensland **Photographer** Peja Ahwang.



# GOAL FOUR

## To Manage a Sustainable Company

- Highlight the value of our Company to existing and potential partners
- Strong governance and management capabilities
- Increasing income through existing revenue streams and new initiatives
- Ensuring strong expenditure controls
- Improve environmentally sustainable practices

Queensland Theatre delivered an operating surplus of \$59,069, our eighth in succession. Income generation was strong with seven of the eight mainstage productions surpassing box-office targets while the Foundations for the Future capital campaign saw a 138 percent increase in donations. The Bille Brown Theatre project was delivered on time and on budget and ushers in an exciting new era for the Company. Venue rental income decreased as a result of the decommissioning of the Bille Brown Studio and the Diane Cilento Studio.





Gary Luchi of Energex/Ergon Energy, part of the Energy Queensland Group, Jimi Bani, Hon Jackie Trad MP, Aaron Fa'aoso of Lone Star Company, Amanda Jolly and Jason Klarwein at the 2018 Queensland Reconciliation Awards

## Highlight the value of our Company to existing and potential partners

Queensland Theatre operates in a competitive environment when it comes to seeking partners from the philanthropic and corporate sectors, making it vital for the Company to collect data and testimonials about the impact of our work in the community. Audience satisfaction and reaction is regularly collected from our Brisbane mainstage audiences through audience surveys and informal online platforms. Critical review of Queensland Theatre work in 2018 was particularly strong, resulting in the highest-selling new Australian work the Company has ever produced (*Nearer the Gods*) and strong endorsement of the new Bille Brown Theatre.

Fifteen Queensland Matilda Award nominations have been received for the 2018 season for *Twelfth Night*, *Good Muslim Boy*, *The Longest Minute*, *Nearer the Gods* and *Hedda*, with the outcomes to be announced in February 2019.

Two issues of the bi-annual magazine, *Insider*, were sent to donors, sponsors and other company supporters, containing in-depth articles about how their support is making a difference to the Company and providing a platform for outlining future plans.

## Strong governance and management capabilities

The Board of Queensland Theatre met five times in 2018. Elizabeth Jameson continued as Chair of the Board, supported by Rachel Crowley as Deputy Chair and joined by Richard Fotheringham, Susan Learmonth, Andrea Moor and David Williamson. Two Board members, Nathan Jarro and Peter Hudson, resigned during 2018. Queensland Theatre's Audit and Risk Management Committee was chaired by Peter Hudson until his resignation in June, and was then chaired by Tracey Barker from KPMG. The Committee met three times in 2018.

In 2019, Queensland Theatre welcomes two new board members, Angelina Hurley and Tracey Barker, who began their appointments on 29 January.

Shows in 2018 performed strongly, with seven of the eight productions surpassing box-office targets. Season Ticket Holder numbers increased by 6 per cent over 2017 levels, to a 20-year high. The Brisbane season attracted more audiences than the 2017 season, despite the smaller size (eight plays in 2018, nine plays in 2017). The mainstage season had two buy-in productions, *Black is the New White* and *Jasper Jones* (directed by Sam Strong for Melbourne Theatre Company) and one co-production (*Good Muslim Boy*). There were six new Australian stories, including four world premieres. Four of the works were exclusive to Queensland.

Control of production costs was strong; Queensland Theatre had no extraordinary budget overruns during

the year. Although some productions went over budgets in certain areas (e.g. set/costumes), this was offset by reductions in other areas (e.g. theatre wages). Over the eight productions in Brisbane through 2018, the budget was balanced.

The \$5.5 million Bille Brown Theatre project commenced in November 2017 and was completed in October 2018. The theatre was designed by architects Conrad Gargett and built by Hutchinson Builders with Queensland Theatre retaining responsibility for specialised technical fit-out. Conrad Gargett managed the building process assisted by a volunteer Project Advisory Committee (Bo Williams, John Price and Peter Hudson). The scope of work of the project was increased in early 2018 to include renovation of the bar and foyer areas to cope with the increased capacity of the theatre. The overall project was completed on time and on budget. The building landlord, the Department of Housing and Public Works, brought forward \$1.7 million of planned maintenance and equipment replacement to coincide with the building work, creating considerable building efficiencies and reducing 'dark' time in the theatre in the future.

The Finance team regularly reviews procurement of our venue supplies including pricing, service and product range. Company policy determines a hierarchy of authorisation required before final finance approval. Procurement of non-standard supplies is worked through with the Venue and Operations Supervisor, Production Manager and Technical Coordinator, according to current finance procedures and maximising business benefits.

## Increasing income through existing revenue streams and new initiatives

In 2018, Queensland Theatre's diverse revenue streams included box office, philanthropy, corporate partnerships, venue hire, bar sales and secure parking for Bille Brown Theatre performances. Box office is dealt with in an earlier part of the Report and corporate development and philanthropy (including government and philanthropic grants) are discussed separately below.

Venue hire and bar sales were a less significant part of the income stream in 2018 due to the closure of the Bille Brown Studio and Diane Cilento Studio for renovation. This disruption also meant the loss of a regular weekly hire (Creek Road Presbyterian Church). Efforts will be made to build up this area of revenue in 2019, with plans underway to fully fit out the Diane Cilento Studio as a home for the Education and Youth Programs and for performances.

## CORPORATE DEVELOPMENT PARTNERSHIPS

Queensland Theatre enjoyed strong support from our sponsors and partners over the 2018 Season. Many of our partners have been associated with Queensland Theatre for nearly a decade, and some for even longer. The value we place on these relationships is immeasurable and we are grateful for the support they continue to provide to the Company. It allows our plays to be accessible to more Queenslanders and gives us the resources to engage with more young people through our youth programs.

In 2018, we were thrilled to announce that RACQ will become Principal Partner of Queensland Theatre, commencing from January 2019. This follows on from their sponsorship of our \$20 ticket program, which was launched in 2016, where an allocation of theatre tickets are sold to first-time theatre goers at a reduced cost.

Brisbane Airport Corporation (BAC) has the naming rights of the delightful, newly refreshed courtyard at Queensland Theatre, positioned at the entrance to the Bille Brown Theatre. BAC also supported the hugely popular production, *Black is the New White*.

Other production sponsors include our long-term partner, Griffith University, for the joyful production of *Twelfth Night*. This play attracted large audiences over its season, featuring music and songs composed by the legendary Tim Finn. *The Longest Minute* was sponsored by Energex/Ergon Energy, part of the Energy Queensland Group, playing to audiences in Cairns, Townsville, Brisbane and Rockhampton. The stage adaptation of the classic coming-of-age story, *Jasper Jones*, enjoyed support from three partners - Philip Bacon Galleries, Board Matters and BDO. Ord Minnett supported two productions during 2018: *The 39 Steps* and *Nearer the Gods*, and through their sponsorship, entertained their clients at the Opening Night of each play. Season Sponsor ALS welcomed their clients and employees at selected productions across the year, as did International Airline Partner Singapore Airlines.

Our career development pathway program is critical to the development of emerging artists and we thank Media Super, who supported the Assistant Director on the play *Twelfth Night*.



*Image* Hon Annastacia Palaszczuk MP *Photographer* David Darcy

Each year Queensland Theatre receives support from many companies, who provide us with a range of products and services. We sincerely thank these companies.

- Clovelly Estate provides a variety of wine to guests and artists at opening nights and other Company events.
- Newstead Brewing Company provide their very popular range of beers.
- Rydges South Bank played host venue for three of our Opening Night events, and provided accommodation for various visiting artists.
- Datacom assists with all aspects of our IT requirements.
- Ernst & Young provide audit services each year.
- Comtel, Conrad Gargett, Dendy Cinemas, Epic Hair, Ice Media, Merlo, Phoebe Stephens Flowers, Quill Group and Alternate Strategies all played a valued part in the 2018 Season.
- Advertising support is received from Media Partners, APN Outdoor, Channel 9, JCDcaux and goa.



## OUR SPONSORS & PARTNERS

### GOVERNMENT PARTNERS



Queensland Government

### MAJOR PROGRAM PARTNER



### BUILDING ENHANCEMENT PARTNER



### FOUNDATION PARTNERS



### PRODUCTION SPONSORS



Part of the Energy Queensland Group



### SEASON SPONSORS



### MEDIA SUPPORTERS



### PRODUCTION SUPPORTER



### EDUCATION SUPPORTER



### SEASON SUPPORTERS



## PHILANTHROPY

Queensland Theatre is proud to report that extraordinary support from committed donors, philanthropic institutions and the general public made 2018 Queensland Theatre's most successful year ever in terms of private financial support. Every donation, large or small, is an investment in the cultural life of our community, improving the quality of all our lives and providing opportunities for artists and audiences.

## CAPITAL CAMPAIGN

In 2018, Queensland Theatre entered the second year of its Foundations for the Future capital campaign, including support for the new Bille Brown Theatre. The public phase of the campaign was launched in April 2018 with supporters offered the opportunity to dedicate a chair in the new theatre. The response was overwhelming and by the end of the year 294 chairs had been dedicated and only 23 remained available.

Major gifts continued to come in from our very generous donors and the campaign ultimately surpassed its \$1.5 million goal, reaching more than \$1.9 million dollars by the end of 2018. Queensland Theatre is very grateful to Tim and Gina Fairfax, Ian and Cass George, the late Bruce Shepherd and Sue Shepherd and the Doug Hall Foundation for leading the theatre community in very generously supporting the project.

## TRUSTS AND FOUNDATIONS

This was a special year in Queensland Theatre's partnership with the Tim Fairfax Family Foundation (TFFF). It marked the end of a very successful three years collaborating on our Regional Program, where TFFF enabled communities to engage with regional touring and participate in The Scene Project, while sponsoring regional scholarships for Theatre Residency Week and subsidising the employment of our Touring Production Coordinator. We are thrilled to report that Queensland Theatre and TFFF will continue working together for the next five years to support drama education and career pathways for artists in regional Queensland.

John T Reid Charitable Trusts again supported the regional reach of The Scene Project in Redland Bay, Gladstone, Bundaberg, Townsville, Rockhampton and Mount Isa. For the past three years, John T Reid Charitable Trusts have ensured that remote and economically disadvantaged schools in regional Queensland are able to access high-quality drama education. The Vita Foundation became a new champion of The Scene Project in 2018. Their dedication to community supported the Project's expansion into Mount Isa.

Vilma Mattila continued as Queensland Theatre's Resident Designer — a professional development position supported by the Ian Potter Foundation. At the end of Vilma's placement, Kaylee Gannaway and Raymond Milner were selected to see out the year's funding as the Design Assistant on *Nearer the Gods* and the Designer of the Senior Youth Ensemble's *Six Hundred Ways to Filter a Sunset* respectively.

The Copyright Agency Cultural Fund entered into its third year of partnership with Queensland Theatre, funding the development of new Aboriginal and Torres Strait Islander works. This year, playwright Meyne Wyatt was supported in the creative development of *City of Gold*, which will premiere in the 2019 Season.

The Queensland Community Foundation has assisted Queensland Theatre to review and redesign our digital media engagement. This will include a new-look website, set to roll-out in 2019.

The Australian Communities Foundation worked to match their theatre-loving donors with Queensland Theatre. The Keith and Jeannette Ince Fund and Davie Family Fund were both inspired to contribute to the Company.



*Image* Keith Ince, Rhys Muldoon, Jeannette Harrison-Ince  
*Photographer* Peter Wallis



## LEGAL CHAPTER

Queensland Theatre's Legal Chapter is a dedicated group of legal professionals with a particular interest in supporting the commissioning of new work. In 2018, we welcomed firm members to the group as a Legal Chapter first. Firms Herbert Smith Freehills, King & Wood Mallesons and Gadens all purchased Legal Chapter memberships to distribute among their employees for the 2018 season. In 2019, members will be invited to an exclusive insight into a rehearsal of Sue Smith's new work *Hydra*, a text which the Legal Chapter had previously supported through their donations to the Play Commissioning Fund.

## SPECIAL GOVERNMENT SUPPORT

Arts Queensland started the year by providing assistance for Queensland Theatre and Jimi Bani to showcase *My Name is Jimi* (which premiered in 2017) at the Australian Performing Arts Market (APAM) in February.

The Queensland Theatre and Dead Puppets Society co-production, *The Wider Earth*, (originally presented in the 2016 subscription season) began a five month season at the Natural History Museum in London, UK, in October 2018. Queensland Theatre investment in the London season was supported by an Arts Queensland, Arts Business Innovation Fund grant.

The development and production of *The Longest Minute* was supported by the Australia Council for the Arts through their Collaborative Arts Projects — Organisations program. This grant is designed to support meaningful partnerships between major organisations and the independent sector, like our collaboration with debase productions and JUTE Theatre Company. The regional tour of *The Longest Minute* was made possible by Arts Queensland, through the Playing Queensland fund, who helped finance seasons in Cairns, Townsville and Rockhampton.

The Company continued its relationship with the Rockhampton Regional Council after *The Longest Minute* — the Council supported Queensland Theatre to use the Pilbeam Theatre for The Scene Project's regional tour.

Arts Queensland provided special funding through the Backing Indigenous Arts — Performing Arts initiative to support the commission and creative development of *Power of Bones*. We were also successful in securing a grant from the Department of Communications and the Arts (Indigenous Languages and Arts) Program to further progress the development of *Power of Bones* into 2020.

## SPECIAL EVENTS

In May, an exclusive event was hosted in the foyer of corporate partner BDO featuring board member David Williamson interviewing iconic Australian artist Barry Humphries. A small group of approximately 65 major supporters and staff attended this intimate and very successful evening.

In September, two thank you evenings were hosted in the new Bille Brown Theatre for major supporters of the capital campaign and chair dedication donors respectively. The Company expressed its appreciation for their support by opening a *Nearer the Gods* rehearsal, giving guests a closer insight into the workings of our first production in the new theatre.

## INDIVIDUAL DONORS

We warmly thank all our supporters who generously donated to the many different programs offered by our Company. Donors are key to the ongoing success of our Education and Youth programs and our ability to reach regional audiences. Support from donors also allowed us to commission several ambitious new works.

In 2018, donors to Queensland Theatre received Insider — a bi-annual magazine developed exclusively for them. Our loyal donors also enjoyed a range of events which included backstage tours of sets in the Playhouse, tours of our wardrobe and workshop, design presentations, dress rehearsals, free movie sessions at Dendy, and events to meet visiting actors, directors and playwrights. The tradition of Artistic Director's lunches continued with Sam Strong at a series of events to talk about the vision for the Company and plans for the future.

## OUR DONORS

We thank all our generous donors for their contribution to our work.

### TRUST & FOUNDATIONS

Australian Communities Foundation – Davie Family Fund  
Copyright Agency Cultural Fund  
John T Reid Charitable Trusts  
Queensland Community Foundation

Queensland Community Foundation – Jameson Family Fund  
Tim Fairfax Family Foundation  
Vita Foundation  
William Angliss (Queensland) Charitable Fund

### \$10,000+

1 Anonymous John & Gay Hull

### \$2,000 - \$4,999

1 Anonymous Ian & Cass George  
Alan Galwey

### \$1,000 - \$1,999

2 Anonymous	Sheryl Cornack	Susan Learmonth & Bernard	Catherine Quinn
Anne & Peter Allen	Tempe Keune	Curran	Tim & Kym Reid
J M Alroe	Dr Joan M Lawrence AM	Bruce & Irene Moy	Margaret Williams
William Ash & Margi Brown Ash		Greg & Wendy O'Meara	

### \$500 - \$999

6 Anonymous	Rachel Crowley	Stephen & Terry Leach	Diane & Robert Parcell
Michael & Anne Back	Kiernan Dorney QC	Fred & Margaret Leditschke	John Richardson & Kirsty Taylor
Virginia Bishop	Dianne Eden OAM	B Lloyd	Wendy Tonkes
Christopher & Margot Blue	Judi Ewings	Susan Mabin	Kevin Vedelago & Karen Renton
Robert Bond	Ian & Ruth Gough	Mark Menhinnitt	Jacqui Walters
Peter Callaghan	Sophia Hall	Philip & Fran Morrison	Marian Wheeler
John & Lynnlly Chalk	Daryl & Trish Hanley	R & B Murray	David Williamson AO
Bob Cleland	Ian Yeo & Sylvia Alexander	Denise O'Boyle	Frederick N. Winter
Tony Costantini	Ross & Sophia Lamont	Kartini Oei	

### \$250 - \$499

5 Anonymous	Ralph Collins	Carolyn McIlvenny	Stuart Ramsay & Kathryn Panaretto
Leanne Austin	Dianne J Dickson	Sally McKenzie	Jean Read
Melissa Bennett	Peter & Gay Gibson	Ross McNeil	Skye & Tara Richmond
Louisa Bewley & Geoff Harris	David Hardidge	Angie & Peter McPhee	Lyn & Joanne Scott
Marie Byrne	Fotina & Roger Hardy	Andrea Moor	Gillian Tye
John Campbell & Catherine	Jean & Herbert Heimgartner	M. Papas	Carole & Errol Watkins
Scheikowski	Ray & Audrey Lawrence	A & S Pappas	Pam Willsher
Judith Carrey	Bill & Maria Lindsay	D & I Perry-Keene	Doug & Jenny Woodward
David & Cherrill Charlton	Trevor Love & Vivienne Johnson	Nigel & Liz Prior	
Rodd & Wendy Chignell			

### \$0 - \$249

290 donors under \$250

### LEGAL CHAPTER

1 Anonymous	Trent Forno	Fleur Kingham	Peter G Williams
Michael & Anne Back	H G Fryberg	Stephen & Hana Mackie	Gadens Lawyers
Jennifer Batts	John & Lois Griffin	Richard & Denise Morton	King & Wood Mallesons
Michael & Anne-Maree Byrne	Kevin & Joanne Holyoak	Debra & Patrick Mullins	
Lee Clark	Barbara Houlihan & Jeff Rolls	Leanne O'Shea & Peter Gilroy	

## FOUNDATIONS FOR THE FUTURE

### PREMIER

Tim Fairfax AC & Gina Fairfax      Ian & Cass George

### DIRECTOR

Doug Hall Foundation      Bruce & Sue Shepherd

### PATRON

EM Jameson & AL Anderson      Pamela Marx  
Susan Learmonth & Bernard Curran

### PILLAR

Australian Communities Foundation – Keith & Jeannette Ince Fund      Gambling Community Benefit Fund

### KEYSTONE

3 Anonymous	Ian & Ruth Gough	David & Katrina King	Morgans Foundation
Roslyn Atkinson AO	Anita Green	Dr Joan M Lawrence AM	Nigel & Liz Prior
Thomas Bradley QC	Dr Geoffrey Hirst AM & Dr Sally Wilde	Andrew & Kate Lister	David Williamson AO
Barbara Duhig	Kim & Michael Hodge	Cathryn Mittelheuser AM	& Kristin Williamson

### CORNERSTONE

1 Anonymous	Rachel Crowley	John & Gay Hull	John Reid AO & Lynn
Michael & Anne-Maree Byrne	Sue Donnelly	Amanda Jolly & Peter Knights	Rainbow-Reid AM
Dr John H Casey	Louise M Gourlay	Martin & Andrea Kriewaldt	Dr Marie Siganto AM
			Sam Strong & Katherine Slattery

### FRAMEWORK

Sarah Bradley	Michael Gow	Stephen & Terry Leach	The Nicklin Family
Bruce & Helen Crowley	Colin & Noela Kratzing	Karl & Louise Morris	Trevor & Judith St Baker

### SUPPORT

Noela Bartlett	Alan Galwey	B Lloyd	Angela Ramsay
Barry & Faye Clark	Claire Glasson	In Memory of Jann McCabe	Bruce & Jocelyn Wolfe

### CHAIR DEDICATION DONORS

14 Anonymous	Kathleen Grace	Andrea Moor
J M Alroe	Gray Family	Richard Munro
Libby Anstis & Neil Hampton	Tony Groom	Jennifer Parker
Sallyanne Atkinson AO	Catherine & Nanda Gulhane	Rhys Muldoon
Roslyn Atkinson AO & Richard Fotheringham	Sophia Hall	Naomi Murphy
Leanne Austin	Andrew Hallam & Christine Bongers	R & B Murray
Australian Communities Foundation – Keith & Jeannette Ince Fund	Jim & Donna Hallam	New Farm Clinic
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Eileen Baker	Alison Harrington	Kartini Oei
Jennifer & Leigh Bayley	Lawrence Hirst	Greg & Wendy O'Meara
Barbara Bedwell	Hudson Family	Leanne O'Shea & Peter Gilroy
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Terri Butler MP	Amanda Jolly & Peter Knights	Nikki Porter
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Rita Carter-Brown	Brad & Elizabeth Kendall	Glenice & Amanda Prior
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Barry & Faye Clark	Dr Bert Klug	Dale Ric-Hansen
	Dr Peter Klug	John Richardson & Kirsty Taylor

#### CHAIR DEDICATION DONORS (CONTINUED)

Valerie Cole	Ian & Jocelyn Klug	Margaret Ridley & Daryl Clifford
Communication, Speech & Performance Teachers Inc	Michael & Jane Klug	Letitia Robinson & Maria Lucey
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Frederick D'Agostino	Fred & Margaret Leditschke	Antonia Simpson
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Gillian Pincus	Dr Bonnie McRae	Bruce & Jocelyn Wolfe
Dr Sara Gollschewski	Merlo Coffee	Michael Wood & Janice Chee
Ian & Ruth Gough	Charles & Catherine Miller	Dr Catherine Yelland
Helen Gough	Valerie Miller	Marisa Zavattaro
Sue & Mike Gowan		

## Improve environmentally sustainable practices

In 2018, we continued to investigate ways to reduce our grid energy consumption through effective management of building services systems. Our 100kW photovoltaic system generated more than 94MWh of solar electricity, equivalent to a reduction of 96 tonnes of CO2 emissions (enough to take 18 cars off the road for a year) however this figure is down 19 percent from 2017 due to panels being temporarily removed for the renovation project.

Queensland Theatre continues to encourage all staff to recycle hardware, paper products and all production marketing collateral where possible. Sets and costumes are kept to be reused or loaned out to smaller companies, ensuring waste from productions is minimal. A partnership has been established with the Men's Shed movement which has resulted in the recycling of some of the sets.



# GOAL FIVE

## To be a Great Place to Work

- Create a positive work environment
- Enhance Queensland Theatre building infrastructure

Queensland Theatre strives to create a positive and inclusive work environment. A full staff planning day was held in 2018. The internal Values Working Group continued to meet and staff were invited to participate in a range of discussion groups centered around Company priorities for 2018. We joined with other major state theatre companies to embed a National Code of Behaviour for our industry, which has been shared with staff and forms part of all cast contracts.



Louisa Sankey, Felicity Clifford and Aleesha Cuffe



## Create a positive work environment

Queensland Theatre continues to emphasise the importance of a positive and inclusive work culture. In addition to the staff Values Working Group, staff were also invited to participate in cross-organisational Priorities Groups aimed at brainstorming new ideas and approaches. The Priorities Groups covered areas including:

- Make Bille Brown Theatre the most unique theatre experience in the country
- Re-imagine Regional Engagement
- Re-imagine Audience Engagement
- Optimise marketing return on investment
- Unify the Company story across all platforms
- Secure a principal sponsor
- Re-imagine Education and Youth
- Re-imagine pathways for artists and others
- Revise and animate strategic and operational plans
- Nurture connections with Queensland Theatre community
- Innovatively using technology

Spokespeople from each group reported back to the Management team at their weekly meetings. Management then considered these suggestions and reported back to the groups about initiatives that could be implemented immediately and those that required further development or resources.

Executive Director Amanda Jolly and Artistic Director Sam Strong have been actively involved with the Confederation of Australian State Theatres (CAST), which met in December 2017 to develop a National Code of Behaviour for the industry. This Code is prominently displayed in all Queensland Theatre rehearsal and performance venues and in the administration areas. It is accompanied by explicit instructions about how to report inappropriate behaviour. This Code is read at the start of all rehearsals by the Senior Producer and discussed at staff meetings.

An external consultant has reviewed all CAST company policies concerning acceptable behavior, grievance resolution and discipline and developed a consistent set of policies including a Respectful Workplace Policy, a Grievance Resolution Policy and Disciplinary Procedures. These policies will be adopted in 2019 and will result in a consistent set of standards across the industry.



*Image* Workshop tour at Queensland Theatre for Brisbane Open House  
*Photographer* Thomas Manton-Williams

In February all staff participated in training with Queensland's Anti-Discrimination Commission in identifying sexual harassment and bullying. Managers and other staff including stage managers who are in the direct reporting structure undertook more intensive training about recording and investigating complaints.

In 2018, after an extensive national and international recruitment process, we welcomed a new Executive Director, Amanda Jolly, replacing Sue Donnelly who left the Company in October 2017. Amanda has worked for Queensland Theatre for 10 years, first as Philanthropy Manager and most recently as Deputy Executive Director.

## Enhance Queensland Theatre building infrastructure

Queensland Theatre's building infrastructure underwent a massive transformation in 2018 with the creation of the Company's first sophisticated home theatre venue. Work on the transformation of the Bille Brown Studio into the Bille Brown Theatre began in November 2017 and was completed in October 2018. The theatre was officially opened on 11 October by the Hon Jackie Trad MP, Deputy Premier, Treasurer and Minister for Aboriginal and Torres Strait Islander Partnerships and the Hon Leeanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts.

In addition to creating a comfortable, accessible and attractive space for our audiences (including the addition of a lift), a key focus has been on creating a safe and efficient working environment for Queensland Theatre staff. A major innovation in this regard is the inclusion of a tension wire grid below the ceiling of the theatre which will allow technical staff to walk safely under the ceiling to access lighting and other technical equipment. This technical equipment will also be stored at the tension wire grid level and can be transported via the new lift, avoiding the need for staff to lift equipment to that height. The net also has the advantage of permitting other staff to work safely below while lights are being installed. This has increased efficiency and productivity during bump-ins.

The transformation of the Bille Brown Theatre also encompassed an extension of the existing foyer and bar areas including a deck on the upper-level entry to the theatre and increased bathroom facilities. This has greatly maximised the capacity of our bar, creating a more efficient working environment for the front of house staff and their ability to provide optimum service to our audience. Staff were closely involved in researching improvements to this space, making the new theatre a major cultural hub for the Kurilpa Precinct.

As part of the renovation, our landlord DHPW replaced and upgraded important infrastructure including air conditioning (to both performance spaces, the Bille Brown Theatre and Diane Cilento Studio and Level 1), electrical distribution boards and fire safety systems. The air conditioning upgrade has extended to new areas of the Wardrobe Department meaning that costumes are now stored in a climate controlled environment, a major improvement on past arrangements.

The transformation of the Bille Brown Theatre received a positive response from reviewers of the first production in the theatre, David Williamson's *Nearer the Gods*:

'Walking up the steps of Queensland Theatre's newly redesigned Bille Brown Studio makes it seem as if you're heading outside into a subtropical Brisbane evening, the glassed-in staircase and upper foyer giving an open-to-the-skies feel that suggests you'd get wet in a thunderstorm.

But in a stunning rapprochement between architecture and environment, it's all enclosed.

Then, once inside, your first instinct is to reach for your camera, the raked seating on three sides having been transformed from what was once a cavernous barn into a breathtaking, state-of-the-art, 350-seat theatre that smells like the upholstery of a new car. The Queensland government put \$2 million into it and it was worth every cent...

For Queensland Theatre, this landmark event represents the dawn of an exciting new era.'

**Martin Buzacott**  
The Australian

'I have always loved the cosiness of the Bille Brown Theatre but walking in last night it felt as though a rather gawky teenager had finally grown up. The new theatre is sleek and slick, all black and timber, shiny, new and spacious and that's just the foyer. There is even a box office where David Williamson himself was standing right behind me picking up his tickets. Hopefully some of his writing magic rubbed off on me. The Library is gone, but the spacious area is now a beautiful bar and function space spilling out into the courtyard, with that nurturing bottle tree dressed for an opening night, showing off her curves and sparkling with a million fairy- lights. Upstairs the magic continued with a quintessential Queensland deck where another party was in full swing. You can reach it via stairs or a lift and there are now two doors to enter the theatre. Upon entering the theatre you are stunned by the darkness- dark stage, dark walls, dark chairs, before your eyes adjust and you see all of the subtle touches. It's a corner stage and the front row seems part of the stage as well, five entrances ensure the actors can make the best use of the stage, mesh hangs from the ceiling so the crew can perform all manner of magical feats by walking out above the space and there are lovely tributes on each chair, from patrons, past and present. I wanted to cry when the stage became lit by a thousand stars. It was beautiful and the gasps from other audience members confirmed the effectiveness of this starry, starry night. Architects Conrad Garrett and Hutchinson builders should be so proud of their work on this now world-class theatre where they've managed to still retain a certain Queensland quality.'

**SheSociety**



# **FINANCIAL STATEMENTS**

**2018**

## Summary of Financial Performance

For the year ended 31 December 2018

This summary provides a snapshot of Queensland Theatre Company's financial performance.

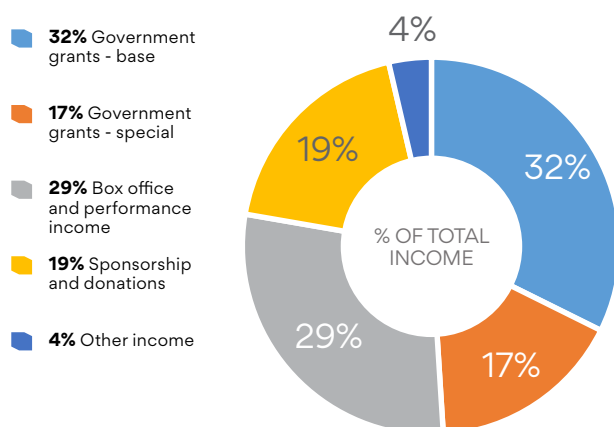
### STATEMENT OF FINANCIAL PERFORMANCE

	2018 \$'000	2017 \$'000
TOTAL INCOME	14,046	14,414
TOTAL EXPENSES	11,409	13,932
SURPLUS/DEFICIT	2,638	482

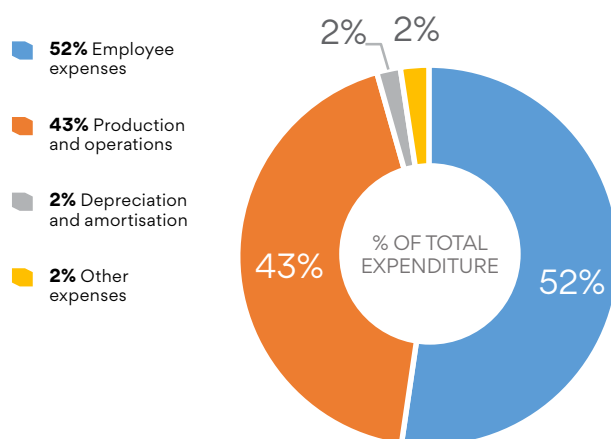
### STATEMENT OF FINANCIAL POSITION

	2018 \$'000	2017 \$'000
TOTAL ASSETS	10,824	7,665
TOTAL LIABILITIES	3,546	3,025
TOTAL EQUITY	7,278	4,640

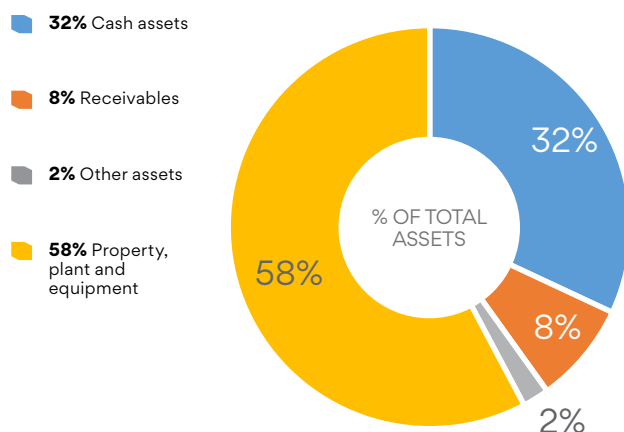
### FINANCIAL PERFORMANCE INCOME



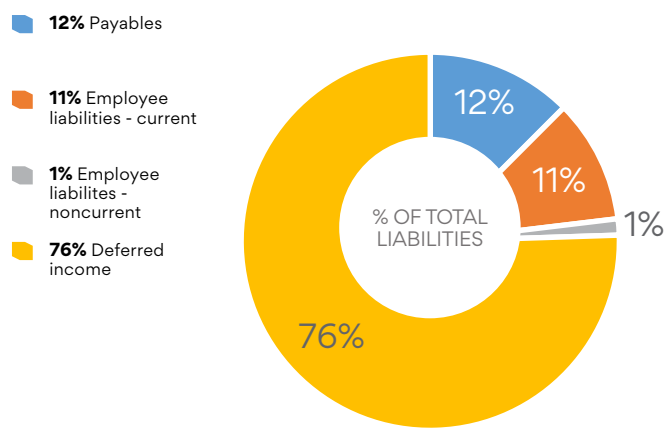
### FINANCIAL PERFORMANCE EXPENDITURE



### FINANCIAL POSITION - ASSETS



### FINANCIAL POSITION - LIABILITIES



# Queensland Theatre Company

## Financial Report

**For the year ended 31 December 2018**

**Statement of Comprehensive Income**

**Statement of Financial Position**

**Statement of Changes in Equity**

**Statement of Cash Flows**

**Notes to and forming part of the Financial Statements**

**Certificate of Queensland Theatre Company**

**Independent Auditor's Report**

### General Information

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This financial report covers Queensland Theatre Company.

Queensland Theatre Company is a Queensland Government Statutory Body established under the *Queensland Theatre Company Act 1970*.

Queensland Theatre Company is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business is 78 Montague Rd, South Brisbane QLD 4101.

A description of the nature of the operations and principal activities is included in the Notes to the Financial Statements.

Amounts shown in these financial statements may not add to the correct sub-totals or totals due to rounding.

# Statement of Comprehensive Income

For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>Income from Continuing Operations</b>			
<b>Revenue</b>			
Government grants	2	6,882	5,321
Box office and performance income	3	4,036	7,106
Sponsorships and donations	4	2,616	1,383
Other income	5	491	585
<b>Total Income from Continuing Operations</b>		<b>14,026</b>	<b>14,395</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	6	5,968	7,208
Production and operations	7	4,938	6,410
Depreciation and amortisation	8	228	160
Other expenses	9	274	153
<b>Total Expenses from Continuing Operations</b>		<b>11,409</b>	<b>13,932</b>
<b>Operating Result from Continuing Operations</b>		<b>2,618</b>	<b>463</b>
<b>Other Comprehensive Income</b>			
Increase in reserves incentive scheme	18	20	19
<b>Total Other Comprehensive Income</b>		<b>20</b>	<b>19</b>
<b>Total Comprehensive Income</b>		<b>2,638</b>	<b>482</b>

The Statement of Comprehensive Income should be read in conjunction with the Notes to the Financial Statements.



# Statement of Financial Position

As at 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>Current Assets</b>			
Cash assets	10	3,493	5,204
Receivables	11	891	419
Inventories	12	20	6
Other assets	13	104	100
<b>Total Current Assets</b>		<b>4,508</b>	<b>5,730</b>
<b>Non - Current Assets</b>			
Property, plant and equipment	14	6,316	1,935
<b>Total Non - Current Assets</b>		<b>6,316</b>	<b>1,935</b>
<b>Total Assets</b>		<b>10,824</b>	<b>7,665</b>
<b>Current Liabilities</b>			
Payables	15	443	631
Accrued employee benefits	16	376	331
Deferred income	17	2,678	1,994
<b>Total Current Liabilities</b>		<b>3,497</b>	<b>2,956</b>
<b>Non - Current Liabilities</b>			
Accrued employee benefits	16	49	69
<b>Total Non - Current Liabilities</b>		<b>49</b>	<b>69</b>
<b>Total Liabilities</b>		<b>3,546</b>	<b>3,025</b>
<b>Net Assets</b>		<b>7,278</b>	<b>4,640</b>
<b>Equity</b>			
Reserves incentive scheme	18	845	825
Accumulated surplus		6,433	3,815
<b>Total Equity</b>		<b>7,278</b>	<b>4,640</b>

The Statement of Financial Position should be read in conjunction with the Notes to the Financial Statements.

# Statement of Changes in Equity

For the year ended 31 December 2018

	Note	Accumulated Surplus	Reserves Incentive Scheme	Total
		\$'000	\$'000	\$'000
Balance 1 January 2017		3,352	806	4,158
Operating Result from Continuing Operations		463	-	463
Other Comprehensive Income		19	-	19
Total Comprehensive Income		482	-	482
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(19)	19	-
Balance 31 December 2017	18	3,815	825	4,640
Balance 1 January 2018		3,815	825	4,640
Operating Result from Continuing Operations		2,618	-	2,618
Other Comprehensive Income		20	-	20
Total Comprehensive Income		2,638	-	2,638
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(20)	20	-
Balance 31 December 2018	18	6,433	845	7,278

The Statement of Changes in Equity should be read in conjunction with the Notes to the Financial Statements.

# Statement of Cash Flows

For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>Cash inflows (outflows) from operating activities</b>			
Receipts from operating activities		13,572	13,682
Interest received		95	102
GST collected from customers		767	480
Employee expenses		(5,951)	(7,208)
Supplies and services		(3,471)	(5,192)
GST paid to suppliers		<u>(1,079)</u>	<u>(663)</u>
Net cash provided by operating activities	19(b)	<b>3,933</b>	<b>1,201</b>
<b>Cash inflows (outflows) from investing activities</b>			
Payments for property, plant and equipment		<u>(5,664)</u>	<u>(567)</u>
Net Cash used in investing activities		<b>(5,664)</b>	<b>(567)</b>
Net increase (decrease) in cash held		(1,731)	634
Cash at the beginning of the reporting period		<u>4,379</u>	<u>3,745</u>
<b>Cash at the end of the reporting period</b>	19(a)	<b><u>2,648</u></b>	<b><u>4,379</u></b>

The Statement of Cash Flows should be read in conjunction with the Notes to the Financial Statements.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company ('the Company') is to contribute to the cultural, social and intellectual development of all Queenslanders.

The principles intended to guide the achievement of this objective are:

- Leadership and excellence should be provided in the arts of the theatre;
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- Respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- Children and young people should be supported in their appreciation of the involvement in the arts of the theatre;
- Diverse audiences should be developed;
- Capabilities for life-long learning about the arts of the theatre should be developed;
- Opportunities should be supported and enhanced for international collaboration and for cultural exports, especially to the Asia-Pacific region;
- Content relevant to Queensland should be promoted and presented.

Queensland Theatre Company is predominantly funded for the outputs it delivers by government grants. It also provides services on a fee for service basis including:

- Ticket Sales;
- Facility Hire and Set Construction;
- Workshops and Professional Development Programs; and
- National and International Touring.

### NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### (a) Statement of compliance

With respect to compliance with Australian Accounting Standards and Interpretations, Queensland Theatre Company has applied those requirements applicable to not-for-profit entities, as Queensland Theatre Company is a not-for-profit statutory body. Except where stated, the historical cost convention is used.

These financial statements are general purpose financial statements, and have been prepared on an accruals basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ending 31 December 2018 and other authoritative pronouncements.

Queensland Theatre Company has prepared these financial statements in compliance with section 42 of the *Financial and Performance Management Standard 2009*.

#### (b) Box office and performance income

User charges controlled by Queensland Theatre Company are recognised as revenue when invoices for the related services are issued or when services have been provided. User charges are controlled by Queensland Theatre Company when they can be deployed for the achievement of the Company's objectives.



# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### **(c) Government grants**

Grants, contributions, donations and gifts are recognised as revenue in the year in which the Company obtains control over them at the time of receipt. Where grants are received that are reciprocal in nature (ie. do not require any goods or services to be provided in return), revenue is recognised over the term of the funding arrangements. Advance grant monies received in the year prior to the funding year are recognised as a liability. Grant revenue is subject to the fulfilment of conditions as stipulated in the grant agreements.

### **(d) Sponsorships and donations**

In 2001, Queensland Theatre Company Donations Fund was established. The principal purpose of the Fund is to contribute money, property or benefits to Queensland Theatre Company to meet the functions of the Company as determined by section 12 of the *Queensland Theatre Company Act 1970*. Application of monies from this Fund is governed by Queensland Theatre Company Donations Fund Constitution. Income is recognised when cash is received.

### **(e) Cash and cash equivalents**

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques receipted but not banked at 31 December as well as deposits at call with financial institutions. It also includes investments with short periods to maturity that are readily convertible to cash on hand at the Company's or issuer's option and that are subject to a low risk of changes in value.

The Company is party to a tri-partite agreement with the Queensland Government, through Arts Queensland and the Federal Government, through The Major Performing Arts Board of the Australia Council. The agreement provides for participation in a Reserves Incentives Scheme, requiring each party to contribute a maximum of \$143,000 to a reserves fund subject to the Company meeting set performance criteria of the Scheme. The criteria were met in 2003 and each party contributed \$143,000. These funds are held in escrow in order to comply with Clause 9 of the Reserves Incentives Agreement. Access to these funds is subject to set criteria established within the agreement and cannot be used for general operations

### **(f) Receivables**

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date.

The collectability of receivables is assessed periodically with provision being made for impairment as a result of the inability to collect all contributions. All known bad debts are written off in the period in which they are identified.

### **(g) Inventories**

Inventories are valued at the lower of cost and net realisable value on a weighted average cost basis. It is the policy of the Company that remnants from productions are not brought to account as stock. However, income is derived from hire of such remnants (eg. costumes) which is recognised in the period in which it is received.

### **(h) Property, plant or equipment**

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in preparing the assets ready for internal use, including architects' fees and engineering design fees.

Assets acquired at no cost or for nominal consideration, other than from an involuntary transfer from another Queensland Government entity, are recognised at their fair value at date of acquisition in accordance with AASB 116 *Property, Plant and Equipment*. There were no contributed assets in the year

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

Items of property, plant and equipment with a cost or other value in excess of \$5,000 are recognised for financial reporting purposes in the year the asset is ready for use. Items with a lesser value are expensed in the year of acquisition.

### (i) Depreciation of property, plant and equipment

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net cost, less its estimated residual value, progressively over its estimated useful life to the Company. Motor vehicles are depreciated using the diminishing value method.

Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly.

Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life of the asset to the Company.

For each class of depreciable asset the following depreciation rates are used:

<i>Class</i>	<i>Rate</i>
Motor Vehicles	22.5%
Stage Equipment	6% - 20%
Office Equipment	20% - 33.3%
IT Equipment	20% - 33.3%
Leasehold Improvements	5%

### (j) Impairment of non-current assets

All non-current physical and intangible assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, the Company determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

An impairment loss is recognised immediately as a profit or loss. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised as income.

### (k) Leases

Queensland Theatre Company has no finance leases in place.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred

### (l) Payables

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### **(m) Financial Instruments**

#### **Recognition**

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the Company becomes party to the contractual provisions of the financial instrument.

#### **Classification**

Financial instruments are classified and measured as follows:

- Cash and cash equivalents – held at fair value through profit and loss
- Receivables – held at amortised cost
- Payables – held at amortised cost

The Company does not enter transactions for speculative purposes, nor for hedging. Apart from cash and cash equivalents, the Company holds no financial assets classified at fair value through profit and loss.

All other disclosures relating to the measurement and financial risk management of financial instruments held by the Company are included in Note 22.

### **(n) Employee benefits**

#### **Wages, Salaries, Recreation Leave and Sick Leave**

Wages, salaries and recreation leave due but unpaid at reporting date are recognised in the Statement of Financial Position at the remuneration rates expected to apply at the time of settlement and include related on-costs such as payroll tax, WorkCover premiums and employer superannuation guaranteed contributions.

For unpaid entitlements expected to be paid within twelve (12) months, the liabilities are recognised at their undiscounted values. Entitlements not expected to be paid within twelve (12) months are classified as non-current liabilities and recognised at their present value, calculated using yields on Fixed Rate Commonwealth Government bonds of similar maturity, after projecting the remuneration rates expected to apply at the time of likely settlement.

As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

#### **Long Service Leave**

Long service leave entitlements payable are assessed at balance date having regard to current employee remuneration rates, employment related on-costs and other factors including accumulated years of employment, future remuneration levels, and experience of employee departure per year of service.

Long service leave expected to be paid in the next twelve (12) months is recorded as a current liability in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than one year has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date and recorded as a non-current liability. Relevant Fixed Rate Commonwealth Bond Rates are used for discounting future cash flows.

#### **Superannuation**

Contributions are expensed in the period in which they are paid or payable. The Company's obligation is limited to its contributions to the various superannuation funds. Therefore no liability is recognised for accruing superannuation benefits in these financial statements.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### **(o) Provisions**

Provisions are recorded when the Company has a present obligation, either legal or constructive as a result of a past event. They are recognised at the amount expected at reporting date for which the obligation will be settled in a future period. Where the settlement of the obligation is expected after twelve (12) or more months, the obligation is discounted to the present value using an appropriate discount rate.

### **(p) Services received free of charge or for nominal value**

Contributions of services are recognised only if the services would have been purchased if they had not been donated and their fair value can be measured reliably. Where this is the case, an equal amount is recognised as revenue and an expense.

### **(q) Taxation**

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the Australian Taxation Office, are recognised (refer to Note 11). Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

### **(r) Rounding and comparatives**

Amounts included in the financial statements are in Australian dollars and have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero, unless disclosure of the full amount is specifically required.

Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

### **(s) Interest Reserves Incentives Scheme**

The Reserves Incentives Scheme represents the funds and interest accrued under the Reserves Incentive Scheme, which under the agreement shall not be included in operating revenue (refer note 1(e)). As such, under AASB 110 *Preparation of Financial Statements* these represent a "transaction with owners as owners" and must be presented in the Statement of Changes in Equity.

### **(t) Economic Dependency**

The ability of the Company to maintain its operations is dependent, inter alia, on the continuing financial support of the Queensland Government through Arts Queensland and the Federal Government through the Australia Council as set out in the relevant Multipartite Funding Agreements.

### **(u) Changes in accounting policies**

#### AASB 9 Financial Instruments

AASB 9 is effective for annual reporting period beginning 1 January 2018. This standard replaces the existing guidance for AASB 139 *Financial Instruments: Recognition and Measurement* and includes revised guidance on the classification and measurement of financial instruments. The effect of this change is not material to the financial statements of the Company.

### **(v) New and revised accounting standards**

At the date of authorisation of the financial report, the expected impacts of new or amended Australian Accounting Standards with future effective dates are set out below:



# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### AASB 1058 *Income of Not-for-Profit Entities* and AASB 15 *Revenue from Contracts with Customers*

These standards will first apply to the Company from 1 January 2019. Depending on the respective contractual terms, the new requirements of AASB 1058 and AASB 15 may result in a change to the timing of revenue such that some revenue may need to be deferred to a later reporting period to the extent that the Company has received the cash but has not met its associated performance obligations. The Company is yet to complete its analysis of existing arrangements and the impact, if any, on revenue recognition has not yet been determined.

### AASB 16 *Leases* and AASB ED287 *Amendments to Australian Accounting Standards – Right of Use Assets of Not for Profit Entities*

This standard will first apply to the Company from 1 January 2019. When applied, the standard supersedes AASB 117 *Leases*, AASB Interpretation 4 *Determining whether an Arrangement contains a Lease*, AASB Interpretation 115 *Operating Leases – Incentives* and AASB Interpretation 127 *Evaluation the Substantive of Transaction Involving the Legal Form of a Lease*. Lessees will be required to recognise a right-of-use asset (representing rights to use the underlying leased asset) and a liability (representing the obligation to make lease payments) for all leases with a term of more than 12 months, unless the underlying assets are of low value.

ED287 proposes amendments to AASB 16 for Not for Profit Entities to provide a temporary option to measure right-of-use assets with significantly below market terms and conditions at either cost or fair value. The Company has not quantified the impact on the Statement of Comprehensive Income or the Statement of Financial Position of applying AASB 16 until a determination from Queensland Treasury is made in relation to ED287.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>NOTE 2. GRANTS FROM GOVERNMENT</b>			
<b>Queensland Government through Arts Queensland</b>			
Recurrent funding - Annual Grant		3,702	3,656
Special grants			
Arts Infrastructure Investment Fund		1,800	200
Backing Indigenous Arts - Performing Arts (New Commissions)		81	-
Matching Subsidy Scheme		100	100
Playing Queensland Fund		102	180
QASP - Arts Illuminate		9	89
QASP - Arts Impact Fund		12	-
<b>Queensland Government through Department of Premier and Cabinet</b>			
Queensland Premier's Drama Award		135	228
<b>Federal Government through Australia Council</b>			
Recurrent funding		840	829
Special grants			
MPA Collaborative Projects (Organisations)		100	-
<b>Other Special grants</b>			
Anzac Centenary Ministry for the Arts		-	39
<b>Total Government Grants Received</b>		<b>6,882</b>	<b>5,321</b>
<b>NOTE 3. BOX OFFICE AND PERFORMANCE INCOME</b>			
Ticket sales		3,529	4,817
Production fees and royalties		381	1,367
Co-production and other contributions		32	808
Other performance related income		94	114
<b>Total</b>		<b>4,036</b>	<b>7,106</b>
<b>NOTE 4. SPONSORSHIPS AND DONATIONS</b>			
Donations		1,697	714
Corporate sponsorship - cash		428	320
Corporate sponsorship - in kind		491	349
<b>Total</b>		<b>2,616</b>	<b>1,383</b>
<b>NOTE 5. OTHER INCOME</b>			
Interest income		95	102
Workshops and young artist development programs		246	212
Venue and bar operations		129	244
Events and sundry		22	27
<b>Total</b>		<b>491</b>	<b>585</b>
<b>NOTE 6. EMPLOYEE EXPENSES</b>			
Salaries and wages, all employees, performers, artists & technical personnel		5,205	6,228
Superannuation		413	510
Workers compensation and payroll tax		283	401
Long service leave		-	-
Fringe benefits tax		44	11
Recruitment and training		23	58
<b>Total</b>		<b>5,968</b>	<b>7,208</b>

The number of employees as at 31 December 2018, including full-time, part-time and casual employees, but not contractors, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)) was:

**39.9      72.8**

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### NOTE 6. EMPLOYEE EXPENSES *(continued)*

Key management personnel and remuneration disclosures are made in accordance with the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury.

#### i. Remuneration of board members

Remuneration paid or payable to Board members during the year was as follows:

Board Member	Date Appointed	Resignation Date	2018 \$	2017 \$
E. Jameson (Chair)	as Chair, 20-Aug-16		5,000	5,750
R. Crowley	20-Aug-16		3,500	3,500
W. Denning	20-Oct-16	26-Sep-17	-	2,625
R. Fotheringham	20-Aug-16		3,000	3,417
S. Gallaher	reappointed, 1-Oct-17		3,000	1,250
P. Hudson	20-Aug-16	30-Jun-18	2,125	4,000
N. Jarro	reappointed, 26-Oct-17	6-Apr-18	750	500
S. Learmonth	20-Oct-16		3,500	4,500
A. Moor	20-Aug-16		3,500	3,500
D. Williamson	20-Aug-16		3,000	3,375
Total			27,375	32,417

#### ii. Key management personnel

	Current Incumbents	
Position and responsibilities	Contract classification and appointment authority	Date initially appointed to position
Executive Director – responsible for the efficient, effective and economic administration of Queensland Theatre.	Director, Queensland Theatre Company Act 1970	1 October 2018
Artistic Director – provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision.	Employee, appointed by Queensland Theatre Company Board	2 November 2015

#### iii. Executive remuneration disclosures

Remuneration and other terms of employment for the Company's key management personnel are specified in employment contracts. The contracts provide for the provision of benefits including motor vehicles. The Company does not have any arrangements with management personnel for performance or bonus payments.

The following disclosures focus on the expenses incurred by the Company during the respective reporting period that is attributable to key management positions. Therefore, the amounts disclosed reflect expenses recognised in the Statement of Comprehensive Income.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### NOTE 6. EMPLOYEE EXPENSES *(continued)*

Remuneration expenses for key management personnel comprises the following components:

- Short term employee expenses which include,
  - salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position
  - non-monetary benefits - consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee expenses - mainly long service leave entitlements earned and expensed,
- Post-employment expenses - mainly superannuation contributions, and
- Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

#### 1 January 2018 – 31 December 2018

Position	Short Term Employee Expenses		Long Term Employee Benefits	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Executive Director	186	-	-	20	-	206
Artistic Director	179	6	-	16	-	201

Note – In 2018, the Acting Executive Director appointed in late 2017 was confirmed as Executive Director for Queensland Theatre.

#### 1 January 2017 – 31 December 2017

Position	Short Term Employee Expenses		Long Term Employee Benefits	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Executive Director	155	4	-	12	-	171
Executive Director	28	1	-	3	-	32
Artistic Director	146	6	-	14	-	165

Note – In late 2017, the Executive Director resigned, and an Acting appointment was made for the intervening period until a new appointment was confirmed in 2018.



# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>NOTE 7. PRODUCTION AND OPERATIONS</b>			
Theatre and production		1,623	1,619
Travel and touring		609	1,036
Royalties		437	947
Marketing and development		1,165	1,626
Occupancy		619	732
IT & communications		213	320
Other		272	131
Total		<b>4,938</b>	<b>6,410</b>
<b>NOTE 8. DEPRECIATION AND AMORTISATION</b>			
Depreciation and amortisation were incurred in respect of:			
IT equipment		42	45
Leasehold improvements		114	38
Motor vehicles		2	2
Office furniture		3	2
Staging & rehearsal plant and equipment		62	67
Workshop plant and equipment		5	5
Total		<b>228</b>	<b>160</b>
<b>NOTE 9. OTHER EXPENSES</b>			
Insurance		73	77
Audit fees		31	35
Bank fees and charges		28	42
Loss on disposal of property, plant and equipment		142	-
Total		<b>274</b>	<b>153</b>
<b>NOTE 10. CASH ASSETS</b>			
Cash at bank and on hand		1,221	536
Deposits at call		1,427	3,843
Total Cash - Unrestricted		2,648	4,379
Deposits at call – Reserves Incentive Fund		845	825
Total		<b>3,493</b>	<b>5,204</b>
<b>NOTE 11. RECEIVABLES</b>			
Trade debtors		699	251
GST receivable		192	168
Total		<b>891</b>	<b>419</b>
<b>NOTE 12. INVENTORIES</b>			
Set construction materials		7	6
Bar stock		13	-
Total		<b>20</b>	<b>6</b>
<b>NOTE 13. OTHER ASSETS</b>			
Prepaid other costs		104	100
Total		<b>104</b>	<b>100</b>

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

Note	2018 \$'000	2017 \$'000
<b>NOTE 14. PROPERTY, PLANT AND EQUIPMENT</b>		
<b>(a) Property, Plant and Equipment</b>		
<b>Plant and Equipment</b>		
At cost	6,994	1,667
Less: Accumulated depreciation	(678)	(609)
Total	<b>6,316</b>	<b>1,058</b>
<b>(b) Property, Plant and Equipment Reconciliation</b>		
<b>Plant and Equipment</b>		
Carrying amount at 1 January	1,058	1,218
Acquisitions / (Disposals)	5,486	-
Depreciation	(228)	(160)
Carrying value at 31 December	<b>6,316</b>	<b>1,058</b>
<b>Work in Progress</b>		
Opening Balance at 1 January	877	85
Additions	4,486	792
Transfers to Property, Plant & Equipment	(5,363)	-
Carrying value at 31 December	<b>-</b>	<b>877</b>
<b>NOTE 15. PAYABLES</b>		
Trade creditors	278	191
GST payable	83	114
Accrued expenses	82	326
Total	<b>443</b>	<b>631</b>
<b>NOTE 16. ACCRUED EMPLOYEE BENEFITS</b>		
<b>Current</b>		
Recreation leave	195	196
Long service leave	181	136
Total current	376	331
<b>Non-current</b>		
Long service leave	49	69
Total non-current	49	69
Total accrued employee benefits	<b>425</b>	<b>400</b>
<b>NOTE 17. DEFERRED INCOME</b>		
Season ticket sales in advance	1,689	1,719
Grants and sponsorship income received in advance	989	275
Total	<b>2,678</b>	<b>1,994</b>
<b>NOTE 18. RESERVES</b>		
<b>Reserves incentive scheme</b>		
Balance at 1 January	825	806
Interest	20	19
Balance at 31 December	<b>845</b>	<b>825</b>

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
<b>NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES</b>			
<b>(a) Reconciliation of cash</b>			
Cash at bank and on hand		1,221	536
Deposits at call		2,272	4,668
Less: Reserves Incentive Fund		(845)	(825)
Cash assets		<b>2,648</b>	<b>4,379</b>
<b>(b) Reconciliation of net cash from operating activities to net result for the period</b>			
Operating surplus from ordinary activities		2,618	463
Depreciation		228	160
(Gain)/Loss on the sale of property, plant and equipment		142	-
<b>Changes in assets and liabilities:</b>			
(Increase)/Decrease in receivables		215	(80)
(Increase)/Decrease in inventories		(14)	7
(Increase)/Decrease in other assets		(4)	633
(Decrease)/Increase in payables		39	(286)
(Decrease)/Increase in employee benefits		25	26
(Decrease)/Increase in other liabilities		684	278
Net cash from operating activities		<b>3,933</b>	<b>1,201</b>

### NOTE 20. CONTINGENCIES

There are no known contingent assets or liabilities of a significant nature at balance date.

### NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

### NOTE 22. FINANCIAL INSTRUMENTS

#### (a) Categorisation of financial instruments

Queensland Theatre Company has the following categories of financial assets and financial liabilities:

<b>Financial assets</b>			
Cash and cash equivalents	10	3,493	5,204
Receivables	11	891	419
Total		<b>4,384</b>	<b>5,623</b>
<b>Financial liabilities</b>			
Financial liabilities measured at amortised cost:			
Payables	15	443	631
Total		<b>443</b>	<b>631</b>

#### (b) Financial risk management

Queensland Theatre Company activities expose it to a variety of financial risks - interest rate risk, credit risk, liquidity risk and market risk.

Financial risk management is implemented pursuant to Government and Company policy. These policies focus on the unpredictability of financial markets and seek to minimise potential adverse effects of the financial performance of the Company.

All financial risk is managed by executive management under policies approved by the Queensland Theatre Company Board. The Company provides written principles for overall risk management, as well as policies covering specific areas.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

Queensland Theatre Company measures risk exposure using a variety of methods as follows:

<i><b>Risk exposure</b></i>	<i><b>Measurement method</b></i>
Credit risk	Ageing analysis, earnings at risk
Liquidity risk	Sensitivity analysis
Market risk	Interest rate sensitivity analysis

### **(c) Credit risk exposure**

Credit risk exposure refers to the situation where the Company may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.

The following table represents the Company's maximum exposure to credit risk based on contractual amounts net of any allowances:

	Note	2018 \$'000	2017 \$'000
<b>Maximum exposure to credit risk</b>			
Cash and cash equivalents	10	3,493	5,204
Receivables	11	891	419
Total		<b>4,384</b>	<b>5,623</b>

No collateral is held as security and no credit enhancements relate to financial assets held by the Company.

The Company manages credit risk through the use of management reports. This strategy aims to reduce the exposure to credit default by ensuring that the Company invests in secure assets and monitors all funds owed on a timely basis. Exposure to credit risk is monitored on an ongoing basis.

No financial assets and financial liabilities have been offset and presented net in the Balance Sheet.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired, and are stated at the carrying amounts as indicated.

Aging of past due but not impaired as well as impaired financial assets are disclosed in the following table:

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
<b>2018 Financial Assets past due but not impaired</b>						
Financial assets (\$'000)						
Receivables	175	522	1	1	-	699
Total	<b>175</b>	<b>522</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>699</b>
<b>2017 Financial Assets past due but not impaired</b>						
Financial assets (\$'000)						
Receivables	235	10	-	6	-	251
Total	<b>235</b>	<b>10</b>	<b>-</b>	<b>6</b>	<b>-</b>	<b>251</b>

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

### (d) Liquidity risk exposure

Queensland Theatre Company is only exposed to liquidity risk in respect of its payables.

Queensland Theatre Company manages liquidity risk through the use of management reports. This strategy aims to reduce the exposure to liquidity risk by ensuring the Company has sufficient funds available to meet employee and supplier obligations as they fall due. This is achieved by ensuring that minimum levels of cash are held within the various bank accounts so as to match the expected duration of the various employee and supplier liabilities.

The following table sets out the liquidity risk of financial liabilities held by the Company. It represents the contractual maturity of financial liabilities, calculated based on cash flows relating to the repayment of the principal amount outstanding at balance date.

2018 payables	Note	<1 year	1 - 5 year	>5 year	Total
Financial liabilities (\$'000)					
Payables	15	443	-	-	443
Total		<b>443</b>	<b>0</b>	<b>0</b>	<b>443</b>

2017 payables		<1 year	1 - 5 year	>5 year	Total
Financial liabilities (\$'000)					
Payables	15	631	-	-	631
Total		<b>631</b>	<b>0</b>	<b>0</b>	<b>631</b>

### Interest rate sensitivity analysis

The following interest rate sensitivity analysis depicts the outcome to profit and loss if interest rates would change by +/- 1% from the year-end rates applicable to the Company's financial assets. With all other variables held constant, the Company would have a surplus and equity increase / (decrease) of \$35,000 (2017: \$52,000).

2018 Interest rate risk	Carrying Amount	- 1%		+ 1%	
Financial instruments (\$'000)		Profit	Equity	Profit	Equity
Cash at bank	1,221	(12)	(12)	12	12
Deposits at Call	2,272	(23)	(23)	23	23
	<b>3,493</b>	<b>(35)</b>	<b>(35)</b>	<b>35</b>	<b>35</b>

2017 Interest rate risk	Carrying Amount	- 1%		+ 1%	
Financial instruments (\$'000)		Profit	Equity	Profit	Equity
Cash at bank	536	(5)	(5)	5	5
Deposits at Call	4,668	(47)	(47)	47	47
	<b>5,204</b>	<b>(52)</b>	<b>(52)</b>	<b>52</b>	<b>52</b>

The Company's sensitivity to interest has decreased in the current period due to decreased cash financial assets held.

### Fair value

The fair value of financial assets and liabilities must be estimated for recognition and measurement and for note disclosure purposes.

The fair value of financial assets and liabilities is determined as follows:

- The Company does not hold any available for sale financial assets.
- The Company has not offset any assets and liabilities.
- The fair value of trade receivables and payables is assumed to approximate their nominal value less estimated credit adjustments.



# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2018

	Note	2018 \$'000	2017 \$'000
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### NOTE 23. COMMITMENTS

#### Operating Leases

The minimum lease payments and the lease commitments in respect of the lease of production facilities and administration facilities are

Not later than one year	415	408
Later than one year and not later than five years	1,701	1,682
Later than five years	4,058	4,493

There are no purchase options in respect of these leases. Operating leases exist over office equipment and workshop premises located at 78 Montague Road, South Brisbane.

### NOTE 24. AUDITOR'S REMUNERATION

Remuneration for external audit: Ernst & Young	35	35
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Auditor's remunerations includes an in-kind agreement component of \$30,000 with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms. Invoices were exchanged and paid by both parties.

# CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to section 62(1) of the *Financial Accountability Act 2009* (the Act) and other prescribed requirements. In accordance with section 62(1)(b) of the Act we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2018 and of the financial position of Queensland Theatre Company at the end of that year.



Ms Elizabeth Jameson  
Chair  
Queensland Theatre Company

Dated: 27 February 2019



Ms Amanda Jolly  
Executive Director  
Queensland Theatre Company

Dated: 27 February 2019

## Independent Auditor's Report to the Members of Queensland Theatre Company

### Opinion

We have audited the financial report of Queensland Theatre Company (the Company), which comprises the statement of financial position as at 31 December 2018, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the Company as at 31 December 2018, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, *Financial Accountability Act 2009* and *Financial and Performance Management Standard 2009*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the directors' report accompanying the financial report, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, *Financial Accountability Act 2009*, and the *Financial and Performance Management Standard 2009* and for such internal control as the directors determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

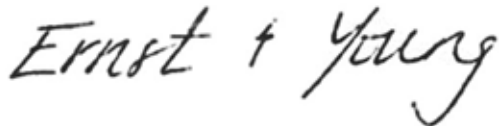
## Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Ernst & Young



Rebecca Burrows  
Engagement Partner  
Brisbane  
27 February 2019



# Governance

## Management and structure

### QUEENSLAND THEATRE MEMBERS

The *Queensland Theatre Company Act 1970* provides that the company consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the Board's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not able to manage a corporation under the *Corporations Act 2001 (Cth)*. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

Queensland Theatre members met five times during the year. Members during the year were (as at 31 December 2018):

COMPANY MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	FEES APPROVED (\$)	FEES RECEIVED (\$)
Elizabeth Jameson (Chair)	5	5	5,000	5,000
Rachel Crowley (Deputy Chair)	5	5	3,000	3,000
Richard Fotheringham	5	4	3,000	3,000
Simon Gallaher	5	3	3,000	3,000
Nathan Jarro (until 6 April 2018)	1	1	750	750
Peter Hudson (until 30 June 2018)	2	1	1,500	1,500
Susan Learmonth	5	5	3,000	3,000
Andrea Moor	5	5	3,000	3,000
David Williamson	5	3	3,000	3,000

### AUDIT AND RISK MANAGEMENT COMMITTEE

The Audit and Risk Management Committee (ARMC) is responsible for the Company's audit and risk management processes. The Committee operates in accordance with its Charter to review the financial administration and reporting of the Company, monitoring compliance with statutory obligations with due regard to Queensland Treasury's Audit Committee Guidelines. The Committee oversees Queensland Theatre's Risk Management Plan, undertakes regular reviews of Company policies and oversees the financial audit.

There were no medium or high-level audit recommendations during the year. Committee members in 2018 included Peter Hudson (Chair of the Audit and Risk Committee until 30 June), Tracey Barker (Chair from 13 November 2018), Rachel Crowley (Member), Andrea Moor (Member), Susan Learmonth (Member) and Elizabeth Jameson (ex-officio). Staff attendees included Amanda Jolly (Executive Director), Sam Strong (Artistic Director), Valerie Cole (Chief Finance Officer) and Tammy Sleeth (Executive Assistant).

Queensland Theatre does not currently have an internal audit function. The need for an internal audit process was considered in 2018. Under advice from BDO the Finance Department conducted a Fraud and Corruption Control Self-Assessment Test using a tool created by the Queensland Audit Office for public

service entities. This preliminary fraud risk assessment was forwarded to BDO for review. BDO concluded that under existing controls and procedures, the impact of fraud at Queensland Theatre is relatively low. A full controls review is not considered necessary.

Potential risks for Queensland Theatre are reviewed at each ARMC meeting. Key areas for examination in 2018 were cyber risk, conflicts of interest and related party transactions and procurement kickbacks and gifts. Experts in these areas have presented to the Board, as necessary, and internal steps have been taken to limit these risks. Risks associated with providing programs for young people, especially residential programs, were raised in 2018 and will be externally assessed in 2019.

Ernst and Young continued as external auditors of Queensland Theatre in 2018. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).



Danielle Cormac in *Hedda* **Photographer** Dylan Evans

COMMITTEE MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	FEES APPROVED (\$)	FEES RECEIVED (\$)
Peter Hudson (Chair until date)	2	2	625	625
Tracey Barker (Chair from 13 November 2018)	1	1	167	167
Rachel Crowley	3	3	500	500
Susan Learmonth	3	3	500	500
Andrea Moor	3	3	500	500
Elizabeth Jameson (ex officio)	3	1	0	0

## Board Member profiles

### MS ELIZABETH JAMESON (CHAIR)

Elizabeth is a Company director and is the Principal and founder of Board Matters Pty Ltd and Board Matters Legal, which she established in 2002 after 15 years as a corporate/commercial lawyer. Elizabeth's portfolio of other directorships presently includes RACQ (and RACQ Insurance and RACQ Bank), John Villiers Trust, Queensland Police Service (Board of Management) and Brisbane Girls' Grammar School of which she is also Chair. Her past board roles have included a range of private, public and not-for-profit organisations including many within the arts and education sectors. This included The Queensland Music Festival Pty Ltd (Chair 2000-2009), Brisbane Festival Ltd and the Arts Law Centre of Queensland Inc.

### MS RACHEL CROWLEY (DEPUTY CHAIR)

Rachel is Head of Corporate Relations at Brisbane Airport Corporation, overseeing the company's communications, media, community, and government relations programs, as well as its brand and consumer marketing platforms and sponsorships and corporate philanthropy portfolio. Prior to joining Brisbane Airport Corporation in late 2011, Rachel held a number of senior executive positions with Tourism Australia, including the global role of General Manager, Corporate Communications based in Sydney and Marketing Communications Manager, The Americas based in Los Angeles. Before joining Tourism Australia, Rachel's career extended from journalism to government and consultancy. In addition to her role as Deputy Chair of Queensland Theatre, Rachel is the Chair of the Board of the Institute of Modern Art and President of the Corporate Affairs Council of the Queensland Futures Institute.

### EMERITUS PROFESSOR RICHARD FOTHERINGHAM FAHA

Richard was born in Roma and grew up in Rockhampton. He is Emeritus Professor of Theatre Studies at the University of Queensland where he was Executive Dean of the Arts Faculty 2004-2010. Richard was a professional actor, director and playwright for Queensland Theatre Company and other companies during the 1970s and 80s before starting his academic career teaching drama. He has written about Australian theatre history and the staging of Renaissance plays and was the convenor of the World Shakespeare Congress held in Brisbane in 2006. He has also had a long career in educational administration including a term as Chair of the Board of Queensland Senior Secondary School Studies.

### MR SIMON GALLAHER

Simon has developed a highly successful private performing arts company based in Queensland for the past 30 years (Essgee Entertainment). Best known to Australian audiences as a musical theatre star and performer, Simon has also become one of Australia's foremost theatrical producers. He studied at the Queensland Conservatorium of Music before appearing regularly on The Mike Walsh Show and hosting his own night-time television variety show on ABC TV. He has been awarded three Mo-Variety Awards, a Logie and ARIA Award, Queenslander of the Year Commendation, and an Advance Australia Award for his contributions to the arts. In 1994, Simon created the highly acclaimed stage production of The Pirates of Penzance. His company has also produced many other musicals as well as an acclaimed Melbourne season of Terrence McNally's play Master Class in conjunction with Queensland Theatre and Sydney Theatre Company. Simon has recently been appointed to the Board of the Queensland Symphony Orchestra, and after ten years serving on the board of trustees of QPAC and being its Deputy Chair, he has retired from QPAC to return to the board of Queensland Theatre.

### MR PETER HUDSON (MEMBER UNTIL 30 JUNE 2018)

Peter is a co-founder and Director of Stradbroke Capital, a boutique investment firm established to assist small business in Australia access private capital to fund growth aspirations. Prior to Stradbroke Capital, Peter was a partner of KPMG Australia with over 20 years' experience in Australia and overseas providing due diligence assistance and advice to a wide range of corporate and government clients undertaking complex acquisitions, disposals and capital raisings. Peter holds Bachelor of Arts (Accounting) from the University of South Australia and with his extensive background in finance, will assist the Board in its oversight of the financial aspects of Queensland Theatre as it continues to meet its stated objectives. Peter is a member of the Australian Institute of Company Directors and the Australian Institute of Chartered Accountants and is a Director of Youngcare Limited and Powerlink Queensland.

#### MR NATHAN JARRO (MEMBER UNTIL 6 APRIL 2018)

Nathan (Brisbane - Ghangulu with connections to Bidjara) was appointed a judge of the District Court of Queensland on 26 March 2018. Prior to this he was an Aboriginal barrister in private practice at the Queensland Bar. He served as a member of the Queensland Civil and Administrative Tribunal and the Mental Health Review Tribunal. He was also appointed Deputy Public Interest Monitor in 2011 and part-time member of the Aboriginal Land Tribunal in 2015. Nathan served as a member of the Queensland Aboriginal and Torres Strait Islander Advisory Council (2008–2010) and president of the Indigenous Lawyers Association of Queensland Inc (2007–09). He further served as editorial board member of the Indigenous Law Bulletin (2007–2011), and as the Bar Association of Queensland President's Nominee for the Australian Bar Association's Indigenous Issues Committee in 2016. Prior to admission to the Bar, Nathan was a solicitor and specialised in health law. In addition to Nathan's legal experience, he has held directorships on a number of boards including: NITV Ltd, Major Brisbane Festivals Pty Ltd and Kooemba Jdarra Indigenous Performing Arts Inc. Nathan is a former member of the Council of the Queensland University of Technology and secretary to the Brisbane Boys' College Indigenous Scholarship Fund.

#### MS SUSAN LEARMONTH

Susan is a long-standing senior leader at BDO Chartered Accountants in Brisbane, having been with the firm for more than 30 years. As an Associate Director, Susan specialises in providing taxation advice to private and family-owned businesses. Her association with Queensland Theatre extends back more than 25 years as a subscriber. She has assisted with endeavours to drive awareness and engagement by others with Queensland Theatre. This support included helping Queensland Theatre run a fundraising event for Tim Finn's *Ladies in Black*. Susan is a graduate of both the University of Queensland (Bachelor of Commerce) and the Institute of Chartered Accountants in Australia.

#### DR ANDREA MOOR

With a well-respected career in Sydney spanning theatre, film and television, Andrea moved to Brisbane in 2004 and has had a close relationship with Queensland Theatre from that time. She has performed in numerous productions including *Hedda*, *Switzerland*, *Who's Afraid of Virginia Woolf?*, *The Crucible*, *Absurd Person Singular*, *Pygmalion*, *Design for Living*, *Vincent in Brixton* and *Let the Sunshine*. In 2010, Andrea was a QTC emerging artist (Director) and she went on to direct the successful productions *Water Falling Down*, *Venus in Fur*, *Australia Day*, *Boston Marriage*, *Quartet* and *Grounded*. In 2014, Andrea was Resident Director and in 2015 she stepped into the full-time position of Artistic Associate. Andrea has worked with almost every theatre company in the country with her vast acting credits including many world premieres with the Sydney Theatre Company, Griffin Theatre Company, La Boite, QTC and The Ensemble. Fellowships and awards include a Churchill Fellowship, Marten Bequest Travelling Scholarship, Arts Queensland fellowship, London Monthly Review Best Actress at the 1991 Edinburgh Fringe Festival, Matilda best supporting actress award and a Gold Matilda for Direction. Andrea is a graduate of NIDA and holds a Doctorate of Creative Industries. Andrea currently holds the position of Course Coordinator of Acting at QUT.

#### MR DAVID WILLIAMSON AO

David is Australia's most produced playwright. He has had professional stagings of 55 plays in all the major theatres in Australia and numerous productions abroad, including seasons in the West End in London and on Broadway. His plays include *Don's Party* (1971), *The Removalists* (1971), *The Club* (1977), *Travelling North* (1979) and *Managing Carmen* (2012). He wrote the screenplay of the famed Australian classic *Gallipoli* and is the five-time recipient of the Australian Film Institute film script award. David was made an Officer of the Order of Australia in 1983 and has been awarded honorary doctorates from the Universities of Sydney, Monash, Swinburne and Queensland. Alongside many other lifetime achievement awards, the National Trust declared him one of our National Living Treasures. David's play, *Sorting out Rachel*, enjoyed a sellout season at Sydney's Ensemble Theatre in January 2018 and in October his latest play, *Nearer the Gods*, opened the new Bille Brown Theatre for Queensland Theatre and received universal critical acclaim and excellent box office. In January 2019 his latest play *The Big Time* opens at the Ensemble Theatre in Sydney.

## Executive Management

### AMANDA JOLLY – EXECUTIVE DIRECTOR

(from 1 April 2018)

Amanda joined Queensland Theatre in 2008, working first as Philanthropy Manager and then assuming the role of Deputy Executive Director in 2016 and the role of Executive Director in 2018. She has extensive management experience working in marketing, development, finance and operations in the cultural sector both in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (Jacob's Pillow Dance Festival, Massachusetts USA; Centaur Theatre Company, Montreal, Canada and La Dirección de Bibliotecas, Archivos y Museos, Santiago, Chile). She holds a Bachelor of Arts majoring in Music and Fine Arts, a Bachelor of Jurisprudence and a Bachelor of Laws from the University of Western Australia.

**Responsibilities:** The Executive Director ensures the Company's financial, physical and human resources are maintained and, where possible, enhanced to enable Queensland Theatre to carry out the functions required under the Act; safeguards Queensland Theatre's short-term and long-term future; effectively realises Queensland Theatre's Vision and Mission Statements; and sustains Queensland Theatre's artistic and economic viability and community obligations. The Executive Director has overall responsibility for the leadership and management of the production, marketing, development, management and administrative staff so that the vision of the Artistic Director and the objectives of the Company are achieved.

### SAM STRONG – ARTISTIC DIRECTOR

Sam Strong is one of Australia's preeminent theatre directors and arts leaders. He commenced as Artistic Director of Queensland Theatre Company in November 2015. As Artistic Director, Sam has overseen the re-brand to Queensland Theatre, the transformation of the Bille Brown Theatre, a 10-year high in Brisbane audiences, a 20-year high in Season Ticket Holders (making Queensland Theatre the fastest growing major theatre company in Australia), and an all-time record for annual audience numbers. Most recently, he directed the production which opened the new theatre, David Williamson's *Nearer the Gods*, which became the highest selling new Australian play in the history of the Company.

Prior to Queensland Theatre, Sam was the Associate Artistic Director of the Melbourne Theatre Company, where he directed multiple sold-out productions, reached a paid audience of more than 145,000, and directed the main stage theatrical debuts of visual artist Callum Morton and screen comedy legends Working Dog. Sam's previous roles also include: Artistic Director of Australia's new writing theatre, Griffin Theatre Company, where he tripled subscribers, expanded the program to include the revival of Australian classics, and directed the highest-selling show in the Company's 35-year history; Literary Associate at Belvoir; and the Dramaturg-in-Residence at Red Stitch Actors Theatre, where he co-founded Red Stitch Writers.

Sam won Best Direction of a Mainstage Production for *The Floating World* at the Sydney Theatre Awards, and has received multiple nominations for Best Direction and Best Production at the Sydney Theatre Awards, the Greenroom Awards, and the Helpmann Awards.

Sam has directed many of Australia's leading actors including Simon Burke, Justine Clarke, Lucy Durack, Colin Friels, Noni Hazlehurst, Asher Keddie, Lachy Hulme, Robyn Nevin, Josh McConville, Luke Mullins, Pamela Rabe, Kat Stewart, Erik Thomson, Hugo Weaving and David Wenham.

Sam has directed productions for all Australian state theatre companies as well as Belvoir, Griffin and the Sydney and Melbourne Festivals. His directing credits for Queensland Theatre include: *Nearer the Gods*, *Jasper Jones* (with Melbourne Theatre Company), *Twelfth Night*, *Noises Off!* (with Melbourne Theatre Company), *Once in Royal David's City* (with Black Swan Theatre Company); Other directing credits include *Masquerade* (Sydney Festival/Griffin/STCSA/Melbourne Festival); *Jasper Jones*, *Double Indemnity*, *The Weir*, *Endgame*, *The Sublime*, *The Speechmaker*, *Private Lives*, *The Crucible*, *Other Desert Cities* and *Madagascar* (Melbourne Theatre Company); *Les Liaisons Dangereuses* (Sydney Theatre Company); *The Boys* (Sydney Festival/Griffin); *The Floating World*, *Between Two Waves*, *And No More Shall We Part*



and *Speaking in Tongues* (Griffin); *The Power of Yes* (Company B Belvoir); *Red Sky Morning, Faces in the Crowd* (Red Stitch) and *Thom Pain (based on nothing)* (B Sharp).

**Responsibilities:** The Artistic Director is responsible for conceiving, developing and implementing the artistic vision, focus and direction of Queensland Theatre. Along with responsibility for the mainstage season each year, the Artistic Director also oversees the development of specialist programs in education, artform development, artist development and other programs developed to meet Queensland Theatre's vision. The Artistic Director plays a key advocacy role for the Company and the artform within the broader community as well as major stakeholders and within the cultural and performing arts industries.

#### **PAIGE RATTRAY – ASSOCIATE ARTISTIC DIRECTOR**

(until 11 May 2018)

Paige Rattray is a theatre director and champion of new Australian work. She is currently the Associate Director at Sydney Theatre Company, in 2017-18 she was Associate Artistic Director at Queensland Theatre. In 2015 and 2016 she was the Richard Wherrett Fellow at Sydney Theatre Company, is co-founder of award-winning independent theatre company ARTHUR and a graduate of NIDA.

In 2018, Paige directed the tour of *Black is the New White* for Sydney Theatre Company and *Hedda* for Queensland Theatre. In 2017, Paige directed *Black is the New White* by Nakkiah Lui, *Australian Graffiti* by Disapol Savitsila for Sydney Theatre Company and Joanna Murray-Smith's adaptation of Ingmar Bergman's *Scenes from a Marriage*, starring Marta Dusseldorp and Ben Winspear, for Queensland Theatre. In 2016, Paige directed *Bright World* for ARTHUR/Theatre Works, *Switzerland* for Queensland Theatre and *Power Plays* for Sydney Theatre Company. Other recent credits include *Boys will be Boys* by Melissa Bubnic (Sydney Theatre Company), *This House is Mine* (Milkcrate Theatre) and a remount of her widely toured work, *Cut Snake* (winner Best Production VCE Drama).

Paige's company, ARTHUR, is an award-winning independent theatre company creating new Australian work. Since 2011 they have presented 15 seasons nationally, developed and presented seven world premieres of new Australian work and toured and presented work in Victoria, Tasmania, New South Wales, the Australian Capital Territory and Queensland. Companies and organisations who have presented their work include Griffin Theatre Company, Critical Stages, Melbourne Theatre Company, Theatre Works, PlayWriting Australia, Brisbane Festival, Tamarama Rock Surfers, Regional Arts Victoria and Mudlark Theatre.

**Positions:** 2018 - present Associate Director Sydney Theatre Company, 2017- 2018 Associate Artistic Director Queensland Theatre, 2015 & 2016 Richard Wherrett Directorial Fellow Sydney Theatre Company, Co-founder of independent theatre company Arthur, 2012-2013 Guest Associate Lecturer UTAS, 2011 Resident Director & 2010 Affiliate Director at Griffin Theatre.

**Awards:** Matilda Award for Best Mainstage Production 2016, Mike Walsh Fellowship 2017, Gloria's Fellowship 2016, Best Production VCA Drama, Best Emerging Writer Melbourne Fringe.

**Residencies:** Laughing Waters 2014, University of Sydney 2013 & 2012, Linneaus Estate 2013, Shene 2014.

**Responsibilities:** The Associate Artistic Director reports to the Artistic Director and plays a vital role in the Company by directing productions, overseeing script assessment and development, establishing and maintaining local and national industry networks, advising on casting, assisting in artistic research and program development, and liaising with the state and national artistic community.

## Management team

### VALERIE COLE – CHIEF FINANCIAL OFFICER

Valerie joined Queensland Theatre as Chief Financial Officer in June 2017. Prior to this, she performed a similar role as Business Manager of Opera Queensland for five years. Valerie is a qualified CPA with significant experience in senior financial and business management roles in the arts sector. She has a strong track record of building financial sustainability in arts companies, business process improvements, and contributing to the delivery of strategic outcomes. Valerie began her career working in the banking and financial services sector after graduating from the Australian National University with a degree in Commerce. She also has a degree Art History.

**Responsibilities:** The Chief Financial Officer oversees the financial and budgetary control systems of the Company, develops best practice reporting framework and ensures appropriate risk management and statutory compliance. The Chief Financial Officer is also responsible for the efficient operation of properties under the control of Queensland Theatre including the Bille Brown Theatre and venue.

### ZOË CONNOLLY – DEVELOPMENT MANAGER

(from 5 November 2018)

Zoë joined Queensland Theatre in November 2018. Zoë has worked for eight years in the not-for-profit sector primarily in the arts, following an eight-year career working in law as a solicitor and some years raising her family of three children. Her transition to the not-for-profit-sector began with the Brisbane Writers Festival in 2010, followed by positions with the Great Barrier Reef Foundation and nearly five years with Queensland Ballet. Her experience encompasses all aspects of Development including generation of income through philanthropy, corporate partnerships, trusts and foundations, and capital campaigns. Zoë is passionate and committed to fostering growth of the arts in Queensland.

**Responsibilities:** The Development Manager is responsible for the generation of the development revenue for the Company. This revenue essentially comes from philanthropic support, corporate partnerships and trusts and foundations. The Manager is responsible for mapping out an informed and realistic Development Plan and Development Budget annually in order to provide a reliable forecast of this income stream. They then manage the Development team, working closely with the Board, the Executive and other departments to roll out this Development Plan in order to achieve the goals set.

### TONI GLYNN – PRODUCTION MANAGER

Toni began working with Queensland Theatre in June 2013. Toni has extensive experience in all aspects of live theatre production and event management and has been involved in the presentation of a diverse range and scale of live performance styles including drama, dance, circus, festivals and parades, concerts and corporate events, nationally and internationally. Toni began her career as a volunteer at La Boite Theatre Company, working in varied roles including props, costume making and stage management. She has a Bachelor of Dramatic Art (Technical) from the National Institute of Dramatic Art (NIDA), a Diploma of Business (Frontline Management), and a Diploma in Technical Theatre. Her professional experience includes Technical Manager roles with Company B Belvoir and Sydney Theatre Company and, more recently, Production Manager roles with Conrad Jupiter's and Expressions Dance Company.

**Responsibilities:** The Production Manager is responsible for the planning and supervision of all Company productions and technical activities while overseeing the staff in the Workshop, Wardrobe, Stage Management departments and the staff of performance venues. Alongside the Finance Manager the Production Manager is responsible for the development, maintenance, security and safe use of Queensland Theatre's resources and premises.

### SOPHIA HALL – SENIOR PRODUCER

Sophia has held positions at Ten Days on the Island, Artsource, ScreenWest, PICA, Performing Lines and Tasdance, and is currently Senior Producer at Queensland Theatre. A theatre artist and producer for more than 25 years, she was a founding member of award-winning company Last Seen Imagining, with work commissioned for the 2007 Perth International Arts Festival and co-produced with Perth Theatre Company. Committed to the development of new Australian writing, Sophia served as Director of Stages WA from 2002-2007 and has worked as a dramaturg across the country including for the National Playwrights' Conference and Yirra Yaakin Noongar Theatre. She completed a Diploma in Performing Arts (Acting) at WAAPA and has served on a range of industry panels including the Arts Development Panel and New Performing Arts Venue Advisory Pool (DCA); National Script Development Organisations; WA Theatre Industry Joint Vision Strategy (2006). In April 2018, she joined the Board of Directors for Red Stitch Actor's Theatre.

**Responsibilities:** The Senior Producer devises, develops and manages the program activities of the Company and provides a central communication point for all matters related to artist liaison and Company programs while ensuring reporting requirements are met. The Senior Producer liaises with the Artistic Director of Queensland Theatre and production directors in the casting and contracting of all Queensland Theatre productions.

**NIKKI PORTER – CORPORATE PARTNERSHIPS MANAGER**

Nikki joined Queensland Theatre in 2007. Nikki's career has encompassed more than 15 years with international hotel chains, specialising in senior sales and marketing positions. Nikki commenced her hotel career with the Brisbane Hilton and was promoted to a national position with Hilton based in Melbourne. Nikki continued to work in Melbourne in senior marketing roles with major hotels for more than ten years. From there, Nikki worked at the Victorian Arts Centre in their Development team, specialising in corporate philanthropy. After three years of travelling and living in South Africa, Nikki returned to Brisbane in 2007 and has worked at Queensland Theatre since that time.

**Responsibilities:** The Corporate Partnerships Manager is responsible for securing corporate support for the Company through sponsorship and corporate entertainment programs. The Corporate Partnerships Manager provides the highest quality service to existing sponsors and ensures smooth administration of the sponsorship program.

**LIZ PRIOR – PHILANTHROPY MANAGER**

Liz began working with Queensland Theatre in late 2017. She has worked across a number of industries for more than 30 years in the fields of PR, marketing, communications and fundraising. Liz was the Director – Fundraising Communications for Mater Foundation for the previous seven years. Prior to that, roles included Marketing Manager HealthShare, Associate Lecturer – Public Relations at QUT and Director (Australia) Echo Research. Before moving to Brisbane, Liz was a director of a PR Consulting firm in London, specialising in professional services and business to business. Liz holds a Graduate Certificate in Business (Philanthropy and Nonprofit Studies) from QUT, an MBA in Marketing from CASS Business School, London and a BSc in Art and Education from Indiana University.

**Responsibilities:** The Philanthropy Manager is responsible for securing government and philanthropic support for the Company through individual giving programs, special government grants and foundations. The Philanthropy Manager provides the highest quality service to donors and ensures smooth administration of the philanthropic program. The main focus for 2017 and 2018 is the Capital Campaign, raising funds for the Bille Brown Theatre Project.

**TRACEY WEBSTER - MARKETING AND AUDIENCE DEVELOPMENT MANAGER**

Tracey re-joined the Company in late 2016. She has worked extensively in the arts industry in marketing and ticketing capacities for over 20 years, including senior management roles at Melbourne Theatre Company and previously as Marketing Manager for Queensland Theatre (2011-2013). In the capacity of a freelance consultant and as a specialist with the Tessitura Network, Tracey has worked with many arts organisations including Malthouse Theatre, Melbourne Symphony Orchestra, Melbourne Recital Centre, Sydney Theatre Company, Adelaide Symphony Orchestra, Australian National Academy of Music, Queensland Ballet and Perth International Arts Festival.

**Responsibilities:** The Marketing and Audience Development Manager develops marketing plans and programs which support Company goals, with a particular emphasis on reaching wider audiences. The Marketing and Audience Development Manager is responsible for building and protecting the Company's brand and reputation. In addition, the Marketing and Audience Development Manager informs Company decision-making with solid marketing data.

## Company members and employees

### **PATRON**

His Excellency,  
The Hon Mr Paul de Jersey, AC  
Governor of Queensland

### **BOARD OF DIRECTORS**

Elizabeth Jameson (Chair)  
Rachel Crowley (Deputy Chair)  
Professor Richard Fotheringham  
Simon Gallaher  
Peter Hudson (until 30 June 2018)  
Nathan Jarro (until 6 April 2018)  
Susan Learmonth  
Andrea Moor  
David Williamson AO

### **EXECUTIVE**

#### **EXECUTIVE DIRECTOR**

Amanda Jolly (from 1 April 2018)

#### **ARTISTIC DIRECTOR**

Sam Strong

#### **ASSOCIATE ARTISTIC DIRECTOR**

Paige Rattray (until 11 May 2018)

#### **RESIDENT DRAMATURG**

Isaac Drandic

#### **EXECUTIVE ASSISTANT**

Tammy Sleeth

### **DEVELOPMENT**

#### **CORPORATE PARTNERSHIPS MANAGER**

Nikki Porter

#### **PHILANTHROPY MANAGER**

Liz Prior

#### **DEVELOPMENT MANAGER**

Zoë Connolly (from 5 November 2018)

#### **DEVELOPMENT COORDINATOR**

Edwin Parra (until 30 March 2018)

#### **COMMUNICATIONS & GRANT COORDINATOR**

Anja Homburg (until 19 January 2018)

Hannah Barr (from 25 June 2018)

#### **CAMPAIGN COORDINATOR**

Georgia Lynas

### **FINANCE AND OPERATIONS**

#### **CHIEF FINANCIAL OFFICER**

Valerie Cole

#### **ASSISTANT ACCOUNTANT**

Georgia Knight

#### **FINANCE OFFICER**

Sarra Lamb

#### **VENUE AND OPERATIONS**

##### **SUPERVISOR**

Julian Messer

### **MARKETING AND TICKETING**

#### **MARKETING AND AUDIENCE**

##### **DEVELOPMENT MANAGER**

Tracey Webster

##### **HEAD OF CAMPAIGNS**

Jane Hunterland (until 21 September 2018)

##### **MARKETING COORDINATOR**

Louisa Sankey (until 12 December 2018)

##### **MARKETING ASSISTANT (DIGITAL ENGAGEMENT)**

Tom Manton-Williams

##### **DIGITAL MARKETING OFFICER**

David D'Arcy (until 14 September 2018)

##### **IN-HOUSE GRAPHIC DESIGNER**

Aleesha Cuffe

##### **DATABASE TRAINER/SUPERVISOR**

Rory Killen

##### **SENIOR TICKETING OFFICER**

Donna Fields-Brown

##### **ASSISTANT TICKETING SUPERVISOR**

Madison Bell

##### **TICKETING OFFICER**

Rosie Hazell

##### **PUBLICIST**

Kath Rose and Associates

### **PRODUCTION**

#### **PRODUCTION MANAGER**

Toni Glynn

#### **TECHNICAL COORDINATOR**

Daniel Maddison

Lachlan Cross

#### **PRODUCTION COORDINATOR**

Pip Loth (until 28 September 2018)

#### **TOURING PRODUCTION**

##### **COORDINATOR**

Candice Schmidt

#### **COSTUME SUPERVISOR**

Nathalie Ryner

#### **WARDROBE COORDINATOR**

Barbara Kerr

#### **HEAD OF WORKSHOP**

Peter Sands

#### **COMPANY CARPENTER/HEAD**

##### **MACHINIST**

John Pierce

### **PROGRAMMING**

#### **SENIOR PRODUCER**

Sophia Hall

#### **ARTISTIC COORDINATOR**

Samantha French

#### **PRODUCER, NEW WORK**

Shari Irwin

#### **ARTISTIC ADMINISTRATOR**

Hana Tow

### **YOUTH, EDUCATION AND REGIONAL ENGAGEMENT**

#### **PROGRAMMING COORDINATOR**

Laurel Collins

#### **EDUCATION COORDINATOR**

Naomi Murphy (from 15 January 2018)

#### **ASSOCIATE DIRECTOR**

Travis Dowling (from 1 January 2018)

#### **FOUNDING DIRECTOR**

Alan Edwards, AM, MBE

## CASUAL STAFF

<b>Art Finisher</b>	Louisa Bannah		
<b>Artists in Residence</b>	Ellen Bailey Jason Klarwein Cienda McNamara	Louise Brehmer Thomas Larkin Steve Pirie	Ciara Condren Lauren Martell Damien Strouthos
<b>Carpenters</b>	Craig Anderson Aleksis Waaralinna	Jamie Bowman	Nil Calmon
<b>Costume Maintenance</b>	Savannah Mojidi Annette Silva	Hannah Moroney Shona Webster	Frances Pyper
<b>Costume Makers</b>	Jana Fana Bayer-Werner Kathryn Walsh	Laura Cummins	Kate Pierce
<b>Cutters and Costume Makers</b>	Leigh Buchanan Angela Gearing	Bianca Bulley Michelle Wiki	Venita Derbyshire
<b>Dresser</b>	Jane Jericho	Desiree Vogelsang	
<b>Dressers/Wig Dresser</b>	Katrina Anger	Rebecca Anthony	Michael Green
<b>Front of House</b>	Nate Ambrum Matt Filkins Rosie Hazell Jamie Ng Ashley Webster	Madeleine Bassetti Chantelle Giles Anita Hughes Laura Richardson	Ben Davidson Kate Hardy Cillian McDonald Ellen Tuffley
<b>Front of House Engineer</b>	Matt Erskine		
<b>Hairdresser</b>	Rebecca Anthony		
<b>London Representatives</b>	Diana Franklin		
<b>Make-up Artist</b>	Katrina Anger		
<b>Pre and Post Show Workshops</b>	Bridget Boyle Nadine McDonald-Dowd	Louise Brehmer Mark Sheppard	Robert Kronk
<b>Production Electricians</b>	Matthew Allan Chris Tollefson	Tim Gawne	Ruth Luckins
<b>Props</b>	Kaylee Gannaway	Maria-Rose Payne	
<b>Scenic Artists</b>	Leo Hereyggers	Caroline Walker	
<b>Season Ticketing</b>	Matthew Filkins Ashley Webster	Chantelle Giles Timothy Woods	Daniel Sinclair
<b>Stage/Assistant Stage Managers</b>	Mitch Cooley Belinda Gibson Jessica Keppence Natasha Marich Tenneale Rogers Rebecca Voss	Yanni Dubler Ella Gordon Pip Loth Nicole Neil Dan Sinclair	Alana Dunn Erin Handford Marnie MacDonald Kat O'Halloran Peter Sutherland
<b>Sunshine Coast Sales Representative</b>	Pauline Bound		
<b>Technical Coordinator</b>	Jon Niehaus		
<b>Technical Staff</b>	Mat Allan Matt Burke Kane Ernst Tim Gawne Michael Hedges Don Mackenzie Benjamin Missen Isaac Ogilvie Cam Rollo Lauren Sallaway Geoff Squires Jacob Wall	Wesley Bluff Jake Cook Matt Erskine Chris Goeldner Scott Klupfel Sam Maher Ben Neucom Jonathan Penn Alessandra Romano Ben Shotton Micheala Sturgess Brady Watkins	Matthew Breen Dan Endicott Derek Fraher Rohan Gover Ruth Luckins Mark Middleton Jon Niehaus Peter Rhodes Cameron Routley Brenton Slattery Chris Tollefson
<b>Testing and Tagging (Licensed Electrician)</b>	Michael Hedges	Michael Leggett	
<b>The Scene Project</b>	Ellen Bailey Travis Dowling Barbara Lowing Ngoc Phan Merlynn Tong	Louise Brehmer Amy Ingram Lauren Martell Steve Pirie Zoe Tuffin	Laurel Collins Thomas Larkin Sarah Ogden Damien Strouthos
<b>Theatre Residency Week</b>	Ellen Bailey Travis Dowling Hayden Jones Anne Pensalfini	David Burton Matthew Filkins Kellie Lazarus Steve Pirie	Chenoa Deemal Sam Foster Maxine Mellor Ellen Tuffley
<b>Touring AV Technician</b>	Wesley Bluff	Dan Cook	Michael Hedges
<b>Touring Lighting Technician</b>	Michael Hedges		
<b>Touring Sound Consultant</b>	Matt Erskine		
<b>United States Representative</b>	Stuart Thompson		
<b>Young Playwrights Award</b>	Amy Ferguson Abdul Salman	Brittney Francis Michael VanDersande	Maxine Mellor
<b>Youth Ensemble</b>	Ellen Bailey Travis Dowling Thomas Larkin Maxine Mellor Ari Palani	Louise Brehmer Daniel Evans Kellie Lazarus Veronica Neave Anne Pensalfini	Ciara Condren Jason Klarwein Lauren Martell Sarah Ogden Ngoc Phan



# Compliance

## Public Sector Ethics

An internal Code of Conduct approved by the Company, in accordance with the Public Sector Ethics Act 1994, binds the Chair and members of Queensland Theatre, the Artistic and Executive Directors and all staff. The ethics, principles and values and the standards of conduct stated in the Code of Conduct are provided to all staff upon induction and available on Queensland Theatre's internal network. Access to training about Public Sector Ethics is available and considered annually in the context of a person's performance review or, in certain cases, at the recommendation of the Executive Director. The Code of Conduct is available for inspection by any person at Queensland Theatre's offices.

Queensland Theatre's administrative procedures and management practices - including position descriptions, community engagement strategies, service delivery, annual performance appraisals and review of the Strategic Plan - are developed and conducted having regard to the ethical principles set out in the *Public Sector Ethics Act 1994* and the Code of Conduct. In particular, Queensland Theatre stresses integrity and impartiality, promotion of the public good, accountability and transparency and commitment to government principles. No disciplinary action was required for any staff member in 2018.

## Risk Management and Accountability

### EXTERNAL SCRUTINY

Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

### INFORMATION SYSTEMS AND RECORDKEEPING

Queensland Theatre complies with the provisions of the *Public Records Act 2002*, Information Standard 40: Recordkeeping and Information Standard 31: Retention and Disposal of Public Records. Records are maintained in accordance with a schedule while responsibilities for record keeping lie with Managers of each department and ultimately the Executive Director.

### RECORD KEEPING AND ARCHIVING

During 2018, Queensland Theatre continued to archive and dispose of information in line with the Queensland State Archives, *General Retention and Disposal Schedule for Administrative Records*.

## Human Resources

### WORKFORCE PLANNING, ATTRACTION AND RETENTION

As at 31 December 2018, Queensland Theatre's workforce constituted 39.9 full-time equivalent staff. Its permanent retention rate for the year was 85 percent and its permanent separation rate was 15 percent.

In certain circumstances, Queensland Theatre offers flexible working arrangements; for example, employees with children, aged parents and those undertaking study, as well as part-time roles in most areas of the organisation. The majority of positions are advertised externally and new appointees undergo formal inductions. Performance appraisals are conducted annually and professional and career development opportunities are considered in this context.

Queensland Theatre is committed to creating a safe workplace for staff and has an active and effective occupational Workplace Health and Safety Committee, chaired by the Production Manager. The Company also has an internal Values Group and is a leading voice in the Confederation of Australian State Theatres (CAST) which is developing consistent national policies to prevent bullying and sexual harassment in the workplace.

### DISCLOSURE OF ADDITIONAL INFORMATION

Queensland Theatre publishes the following required information on the Queensland Government Open Data website (<https://data.qld.gov.au>) in lieu of inclusion in the annual report:

- Consultancies
- Overseas travel

# Glossary

<b>AIR</b>	Artists in Residence
<b>APAM</b>	Australian Performing Arts Market
<b>ATSI</b>	Aboriginal and Torres Strait Islander
<b>BAC</b>	Brisbane Airport Corporation
<b>BBS</b>	Bille Brown Studio
<b>BBT</b>	Bille Brown Theatre
<b>CAAP</b>	Contemporary Asian Australian Performance
<b>CALD</b>	Culturally and Linguistically Diverse
<b>CAST</b>	Confederation of Australian State Theatres
<b>COMPANY MEMBERS</b>	QUEENSLAND THEATRE BOARD MEMBERS
<b>DHPW</b>	Department of Housing and Public Works
<b>MDA</b>	MULTICULTURAL DEVELOPMENT ASSOCIATION
<b>NIDA</b>	National Institute of Dramatic Art
<b>NPA</b>	Northern Peninsula Area
<b>NSW</b>	New South Wales
<b>QPAC</b>	Queensland Performing Arts Centre
<b>QPDA</b>	Queensland Premier's Drama Award
<b>QT</b>	Queensland Theatre
<b>QUT</b>	Queensland University of Technology
<b>RACQ</b>	Royal Automobile Club of Queensland
<b>SHS</b>	State High School
<b>TFFF</b>	Tim Fairfax Family Foundation
<b>THE ACT</b>	Queensland Theatre Company Act 1970
<b>THE COMPANY</b>	Queensland Theatre

## Compliance Checklist

SUMMARY OF REQUIREMENT		BASIS FOR REQUIREMENT	ANNUAL REPORT REFERENCE
LETTER OF COMPLIANCE	> A letter of compliance from the accountable officer or statutory body to the relevant Minister	ARRS - SECTION 8	3
ACCESSIBILITY	> Table of contents	ARRS - SECTION 10.1	4
	> Glossary		101
	> Public availability	ARRS - SECTION 10.2	103
	> Interpreter service statement	QUEENSLAND GOVERNMENT LANGUAGE SERVICES POLICY ARRS - SECTION 10.3	103
	> Copyright notice	COPYRIGHT ACT 1968 ARRS - SECTION 10.4	104
	> Information licensing	QUEENSLAND GOVERNMENT ENTERPRISE ARCHITECTURE - INFORMATION LICENSING ARRS - SECTION 10.5	N/A
GENERAL INFORMATION	> Introductory Information	ARRS - SECTION 11.1	6
	> Agency role and main functions	ARRS - SECTION 11.2	16
	> Operating environment	ARRS - SECTION 11.3	9-63
	> Machinery of Government changes	ARRS - SECTION 11.4	N/A
NON-FINANCIAL PERFORMANCE	> Government objectives for the community	ARRS - SECTION 12.1	16
	> Other whole-of-Government plans / specific initiatives	ARRS - SECTION 12.2	16
	> Agency objectives and performance indicators	ARRS - SECTION 12.3	19
	> Agency service areas, service standards and other measures	ARRS - SECTION 12.4	9-63
FINANCIAL PERFORMANCE	> Summary of financial performance	ARRS - SECTION 13.1	65
	> Chief Finance Officer (CFO) statement	ARRS - SECTION 13.2	N/A
GOVERNANCE - MANAGEMENT AND STRUCTURE	> Organisational structure	ARRS - SECTION 14.1	90
	> Executive management	ARRS - SECTION 14.2	94
	> Related entities	ARRS - SECTION 14.3	N/A
	> Boards and committees	ARRS - SECTION 14.4	90
	> Public Sector Ethics Act 1994	PUBLIC SECTOR ETHICS ACT 1994 (SECTION 23 AND SCHEDULE) ARRS - SECTION 14.5	100
GOVERNANCE - RISK MANAGEMENT AND ACCOUNTABILITY	> Risk management	ARRS - SECTION 15.1	100
	> External Scrutiny	ARRS - SECTION 15.2	100
	> Audit committee	ARRS - SECTION 15.3	90
	> Internal Audit	ARRS - SECTION 15.4	90
	> Public Sector Renewal Program	ARRS - SECTION 15.5	N/A
	> Information systems and recordkeeping	ARRS - SECTION 15.7	100
GOVERNANCE - HUMAN RESOURCES	> Workforce planning, attraction and retention and performance	ARRS - SECTION 16.1	100
	> Early retirement, redundancy and retrenchment	DIRECTIVE NO.11/12 EARLY RETIREMENT, REDUNDANCY AND RETRENCHMENT ARRS - SECTION 16.2	N/A
	> Voluntary Separation Program	ARRS - SECTION 16.3	N/A
OPEN DATA	> Consultancies	ARRS - SECTION 17 ARRS - SECTION 34.1	100
	> Overseas travel	ARRS - SECTION 17 ARRS - SECTION 34.2	100
	> Queensland Language Services Policy	ARRS - SECTION 17 ARRS - SECTION 34.3	N/A
FINANCIAL STATEMENTS	> Certification of financial statements	FAA - SECTION 62 FPMS - SECTIONS 42, 43 AND 50 ARRS - SECTION 18.1	86
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# Disclaimers

## QUEENSLAND THEATRE



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